

PART ONE OF 2 PARTS

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Friday, July 26th, against nation-wide competition, WRCV-TV was the first local station in the country, television or radio, to win the educational profession's highest honor, the National Education Association's School Bell Award.

Known for its documentary series, *Progress*, WRCV-TV is such other winners of this highly-prized award: *The Saturday Evening Post*, *The Reader's Digest*, *Livingston Times*, *The Kiplinger Magazine*, *Book Magazine*, *The NBC Television Network* and *The American Broadcasting Company*.

*Progress* is presented by WRCV-TV with the co-operation of the Pennsylvania State Education Association and the New Jersey Education Association. Experimenter

and trailblazer in developing effective new formats, it concerns itself with current problems of education. In the fall of 1956, *Progress* became the first local educational program in the United States to be presented in color on a weekly basis.

WRCV-TV views the School Bell Award not only as a distinguished mark of achievement, but as an incentive, a challenge, and a constant reminder of greater goals that lie ahead.

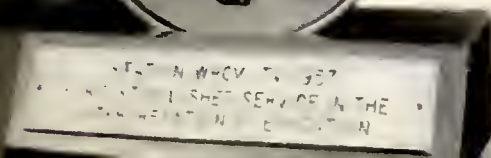
Deeply aware of the responsibility a broadcaster must feel for his community, this station pledges itself to continue to pioneer, and to search out new ways of fostering a

fuller community awareness of achievements unheralded and problems unsolved.

WRCV-TV CHANNEL 3  
PHILADELPHIA

## A CLASS BY ITSELF!

### WRCV-TV



### CAN JWT BILLINGS HIT \$300 MILLION?

There's no growth ceiling says President Strouse—agency is structured for limitless number of "teams" within each department

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### Spot radio helps Volvo go national

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### Top fall trends from SPONSOR's Tv/Radio Basics

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### Why should I buy spot radio?

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# FIRST



## THIS IS A TORNADO

... as it happened in Dallas on April 2. The "Texas News" newsreel film showed the tornado funnel forming, first hitting the Oak Cliff section, then skipping across the western section of Dallas. The "Texas News" had actual scenes of the injured being taken from the wreckage, sound-film interviews with survivors.



## THIS IS A FLOOD

... as it happened in many Texas communities this spring. The "Texas News" covered the flood from Fort Worth to the south Texas town of Lampasas, recording the loss of lives and property, the heartbreak that is the human side of disaster.

# with the FINEST Newsreel Coverage

## WBAP-TV's "TEXAS NEWS"

When black, boiling clouds formed over the southwest section of Dallas at 4:25 P.M. on April 2, "Texas News" cameramen were there to record on film the tornado that snaked through Dallas leaving ten dead and millions of dollars in damage. Complete coverage was seen *first on television* at 10 P.M. on "Texas News."

Later in April, seven years of drought were broken in Texas with rampaging floods in Fort Worth, Dallas, Waco, Lampasas and many other communities all over the state. WBAP-TV cameramen got *complete and exclusive* coverage of swirling flood waters, dramatic rescues and on-the-scene interviews with victims. Some scenes were shot, processed and on the air *minutes after their occurrence*.

On June 27, the first hurricane of the season, AUDREY, lashed the southeastern tip of Texas and the Gulf coast region of Louisiana . . . WBAP-TV cameramen were there to bring to "Texas News" viewers the frightening scenes of tragedy.

In the Southwest . . . the first, the finest, the most efficient, the most effective newsreel coverage . . . is WBAP-TV's award-winning "Texas News."

### TEXAS NEWS . . . MORE THAN DOUBLE THE RATINGS OF ANY OTHER TV NEWS SHOW IN THE FORT WORTH-DALLAS AREA!

Day of the Week	Ratings*	Day of the Week	Ratings*
Sunday - - - -	31.2	Thursday - - - -	21.8
Monday - - - -	27.7	Friday - - - -	21.8
Tuesday - - - -	19.8	Saturday - - - -	27.2
Wednesday - - -	19.8	*Weekly average 24.5	

SINCE 1948 — NOW SEVEN NIGHTS A WEEK . . . 10 P.M.

Weather, crime, violence, politics, or whatever the BIG STORY in Texas is at the moment . . . fast, complete coverage on film is routine for WBAP-TV. That's why the "Texas News" has an average rating (ARB) of more than twice that of the highest opposition rating.

**WBAP-TV** **CHANNEL 5**  
BASIC NBC FORT WORTH TEXAS  
STAR TELEGRAM STATION  
AMON CARTER | AMON CARTER, JR. | HAROLD HOUGH | C. ORC. CRANSTON | ROY BAC  
PETERS, GRIFFIN, WOODWARD | National Representatives





*Millinery by The Blum Store, Philadelphia*

**more women listen to  
WPEN'S 950 CLUB than any  
other program in Philadelphia\***

THE STATION OF STAR ENTERTAINERS



*\*Latest Pulse Report*

REPRESENTED NATIONALLY BY GILL PERNA, INC. *New York, Chicago, Los Angeles, San Francisco, Boston*



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### How big can JWT get?

- 29** There's no ceiling on its growth says President Strouse. Reason: agency is structured to provide limitless number of "teams" within each department. Billings are headed toward \$300 million, quadrupled in four years

### Volvo goes national with spot radio and hoopla

- 33** Swedish small car grew to second place foreign import (behind Volkswagen) on West Coast. Now it's going national using spot radio

### Torture tests still wow 'em

- 36** Local mattress company had a small but steady following until it tried the old torture test routine on tv. Wham! Sales tripled in no time flat

### Top fall trends

- 37** Straight from pages of SPONSOR's Tv/Radio Basics (out with this issue), here's a quick summary of the key air media trends shaping up for fall

### "Why should I buy spot radio?"

- 40** Got a client who asks that question? Asking it yourself? Here's a pictograph spread which shows you answer station reps are equipped to give

## FEATURES

- |                                |                                   |
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| <b>45</b> New and Renew        | <b>9</b> Sponsor-Scope            |
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| <b>16</b> Sponsor Back-stage   | <b>24</b> Women's Week            |

## In Upcoming Issues

### What motivates Dr. Dichter?

"Mr. Mass Motivations Himself" who directs a far-flung web of psychological consumer research from his hill-top on the Hudson is profiled

### Tv basics/August

August comparagraph will feature programing costs, "how competing clients compare," program index and spot television basics

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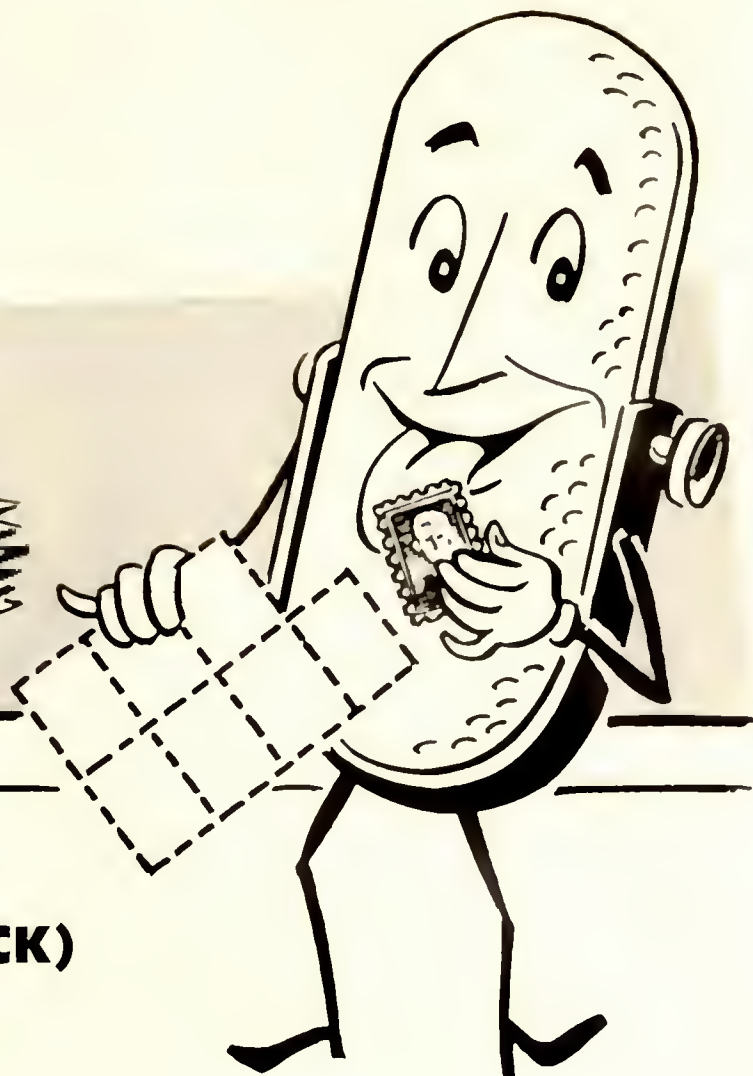
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# KTHS (LITTLE ROCK)

## Licks The Competition in Stamps (Ark.)!

### 50-County Pulse Proves KTHS Tops In Arkansas

KTHS is Basic CBS Radio for Little Rock—and with 50,000 watts, it also reaches hundreds of small towns and cities *throughout the State*. Places like *Stamps* (Ark.), for instance, with its 2,105 inhabitants!

A new, 50-county Pulse study shows how completely KTHS dominates in Arkansas. KTHS leads in 190 out of 240 quarter hours—yet “competition” is provided by 62 other radio stations in the area!

If you want *further* proof of KTHS’s effectiveness, ask the Henry I. Christal Co., Inc.

PULSE AREA SURVEY—NOV., 1956 (50 Arkansas Counties)	
All Little Rock radio stations plus 56 other stations in the respective area.	
QUARTER HOUR LEADERSHIP (240 quarter hours)	
	7 A.M. to 7 P.M.
KTHS	190 quarter hours
Station B	50 quarter hours
Station C	None
Station D	None
Station E	None
Station F	None
Station G	None
56 Others	None



# KTHS

**50,000 Watts  
CBS Radio**

**BROADCASTING FROM  
LITTLE ROCK, ARKANSAS**

Represented by The Henry I. Christal Co., Inc.  
Under Same Management as KWKH, Shreveport  
Henry Clay, Executive Vice President  
B. G. Robertson, General Manager

Latest Nielsen figures show KTHS with Weekly Day-time circulation of 62 counties and over 148,000 listening families. NCS No. 2—November, 1956.



at out . . .

wind the clock  
and tune to WBZ-TV

*7-nights-a-week for the newest films available to television*

New England television viewers go through a nightly ritual at 11:15 PM. That's when they tune to WBZ-TV for first run feature films . . . the very latest screen hits available.

Feature films are proved audience getters during the late viewing hours, and WBZ-TV has "Hollywood's Best" . . . Warner Brothers, Screen Gems, 20th Century Fox, and United Artists—the first post-'48 features released for TV.

With WBZ-TV now reaching 1,507,149 TV homes (100,000 more than before, thanks to our new 1,349-foot tower) advertisers have an unmatched chance to sell, Sell, SELL!

So, for a fast start to 1957-58 sales, make sure you get your share of the availabilities . . . while they last! Call

Jim Allen, WBZ-TV Sales Manager, or your nearest PGW "Colonel".

Remember! In Boston . . . and *all* New England . . . no selling campaign is complete without the WBC station . . .

**WBZ 4 TV**  
**BOSTON**  
WESTINGHOUSE BROADCASTING COMPANY, INC.

Radio: BOSTON, WBZ + WBZA • PITTSBURGH, KDKA • CLEVELAND, KYW • FORT WAYNE, WOIO  
CHICAGO, WIND • PORTLAND, KEX • Television: BOSTON, WBZ-TV • PITTSBURGH, KDKA-TV  
CLEVELAND, KYW-TV • SAN FRANCISCO, KPX

WIND represented by A M Radio Sales.

KPIX represented by The Katz Agency, Inc.

All other WBC stations represented by Peters, Griffin, Woodward, Inc.



# NEWSMAKER of the week

*A man with a strong merchandising and broadcasting background took over the presidency of Foote, Cone & Belding from Fairfax Cone this past week. He is Rolland W. Taylor, executive v.p. in charge of FC&B's New York office. Cone, president since 1951, now heads up the executive committee.*

**The newsmaker:** The rise of the marketing expert in the ad agency is no longer news. But the naming of Rolland W. Taylor as FC&B president probably marks the first time that a man who came up through the chain store ranks has been tapped for the role of chief executive of a top agency.

Taylor cut his teeth on the Kroger chain, where he was a merchandise buyer and rose, during the seven-year period starting in 1930, to assistant branch manager over 540 stores. The chain store field, where Taylor proved his mettle, is a down-to-earth, two-fisted marketing battleground and not a little of this rubbed off on him. Taylor is known as a straightforward operator who's got to be shown but who's fast on his feet once he's convinced. While not primarily a creative man, he has a flair for spotting good creative ideas. As for his administrative abilities, his career speaks for itself.



Rolland W. Taylor

Taylor entered the agency business in 1942 as a vice president of William Esty after spending five years with the merchandising division of *American Weekly* and *Puck the Comic Weekly*. He worked on four accounts, two of which—R. J. Reynolds and Colgate—had heavy radio investments. After five years, Taylor moved to FC&B where he supervised the Hiram Walker, Pepsodent and General Foods accounts. With the latter two, it need hardly be said, Taylor was again close to the broadcasting firing line. In 1953, Taylor was named vice president in charge of advertising for Colgate-Palmolive. He shepherded Colgate's move into daytime tv with *The Big Payoff* and *Strike It Rich* and called the shots on the client's nighttime moves, including the cancellation of the ill-fated *Colgate Comedy Hour*. More than just an advertising administrator, Taylor did most of the program buying while superintending Colgate's ad destinies. To characterize him as a great believer in air media is not just an idle bromide. "Taylor," one of his colleagues remarked recently, "looks on tv like the 'Second Coming'."

He began his rise above the heat of the day-to-day advertising battle last year when he returned to FC&B as a director and head of the New York office. In December he became vice chairman of the agency's board. As president, he will remain in New York.

## The truth about the NEGRO MARKET



Get  
THE FULL STORY  
FROM K-SAY

The only Northern California station selling the entire San Francisco, Oakland, Bay Area Negro market

The greatest array of talent in the area... top Negro salesmen... nationally accepted.

● **MAGNIFICENT MONTAGUE**  
— brought direct from WAAF, Chicago. His sponsor list, sales results and audience are equally magnificent.

● **RAMON BRUCE**  
— WAAT, Newark, N.J. Leading Negro-appeal personality in New Jersey. Best rating among all programs during his broadcast.

● **SWINGING DEACON**  
— The most popular local Negro-appeal personality. Dominates the heavily populated Negro local and fringe areas.

Plus other  
Great Negro Stars!

**TELL IT — SELL IT**  
on the NEW  
**K-SAY**

10,000 WATTS 1010 KC

Studios:

1550 California Street, San Francisco  
1815 Alcatraz Avenue, Berkeley

GRANT WRATHALL  
Owner

WALT CONWAY  
General Mgr.

Nationally  
represented by  
JOHN E. PEARSON & COMPANY



'Say it with Music'  
**K-SAY**  
1010 — 10,000 WATTS  
SAN FRANCISCO





## ***There's more to Florida!***

*It's still the nation's favorite place to get a sun tan, but business and industry have given the northern part of the state a new complexion. This area is today a rich sales empire, centering on Jacksonville and extending even far beyond the state boundaries.*

## ***There's Georgia, for instance***

*...much of which is considered part of the Florida sales picture. The multi-county Jacksonville distribution area covered by WMBR-TV accounts for 22.9% of total retail sales in Florida and 16.3% of all the retail sales in the state of Georgia as well. In fact, it accounts for 20.3% of total retail sales of Florida and Georgia combined.*

## ***and WMBR-TV, Jacksonville***

*is a long-ingrained habit with the 295,000 television families in this 67-county area. Throughout the "outside" area, NCS showed WMBR-TV to be the eleven-to-one favorite over competing stations. "Inside" (i.e., within the Jacksonville metropolitan area), the most recent ARB proved that WMBR-TV commands close to five times the audience of its competition. To reach and sell one-fifth of Florida and Georgia combined, you need only...*

Channel 4, Jacksonville—**WMBR-TV**

Operated by The Washington Post Broadcast Division

Represented by CBS Television Spot Sales



Today we are 34<sup>364</sup>/365. Let there be dancing in the streets.  
WMT • 600 kc • CBS Radio for Eastern Iowa Reps: The Katz Agency





# SPONSOR-SCOPE

27 JULY  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

The General Foods-Bristol Myers deal to alternate L.D.'s on some 90 stations came back to haunt the tv spot business this week.

Newman P. McEvoy, senior v.p. and media director of Cunningham & Walsh, queried a long list of stations about the General Foods-Bristol Myers arrangement along these lines:

- What is the station's "official policy regarding the ordering of spot schedules more than 30 days in advance of the initial broadcasts?"
- What is the station's "official position regarding the hiatus period available to spot advertisers?"

McEvoy noted that in the GF-BM agreement a 36-week advertiser had been allowed to recapture spot time periods.

As McEvoy interprets it: General Foods had "successfully secured a hiatus" and holds "confirmed orders" for spots more than 30 days in advance of its going back on the air.

Said C&W's letter: The motives behind this technique can be understood, but its validity was questionable, adding:

"With this precedent any agency might take the position that it could order prime nighttime announcements on a firm 52-week basis in the name of any active television account and then offer these times not only to other clients of record, but literally offer them on the open market. This would be a most unfortunate development for the industry."

(See June 15 and 22 SPONSOR-SCOPE details of General Foods-Bristol Myers deal.)

SPONSOR-SCOPE got this reaction to McEvoy's letter from several of the major reps:

- The General Foods-Bristol Myers arrangement is very much like the alternate sponsorship setup that's so common on the networks.
- Any advertiser is welcome to do what GF-BM did.
- Stations have as much right to a sense of security about their schedules as the networks.
- There's nothing discriminatory about the procedure.

The specter of being married to the same network tv show for 52 weeks won't haunt all regular advertisers next season.

Contracts for a number of new programs carry 25-week cutoff clauses.

The producers of some of these shows intend to make 39 episodes anyway, figuring that prospects for later syndication are better with that many.

Reports of radio's saturation—like reports of its death—seem greatly exaggerated.

RAB estimates 135 million radio sets now in use—a jump of almost 9% over its count of January 1956, thus:

SET TYPE	NUMBER	CHANGE SINCE JAN. 1956
Home receivers	90 million	+9.8%
Auto radios	35 million	+9.4%
Sets in public places	10 million	+0.0%
TOTAL	135 million	+9 %

Note: RAB estimates about 44 million secondary sets in operation in the nation's 48.1 million radio homes. (Total U.S. households: nearly 50 million.)

Pat Weaver this week again was busy stirring up news and speculation. The news: Henry J. Kaiser retained Weaver to supervise all facets of Kaiser Industries' sponsorship of the *Maverick* series on ABC TV. The speculation:

- Weaver's assignment is a preliminary to taking on agency chores on the \$7-million Kaiser ad account.
- Kaiser has broad ambitions in the film-making and tv station-operation fields, and Weaver will become his No. 1 Man Friday in these activities.
- Kaiser will set up his own studio either in Honolulu or L.A. to make his own commercial and industrial films (which now cost him about \$1-million a year). Weaver would supervise this operation.

Last weekend about 100 top executives of the Kaiser empire, ABC TV, and Warner Bros., plus others, attended a pep meeting on *Maverick* in Hollywood. ABC TV's official list of those attending, however, did not include any Y&R men. Weaver and Kaiser's new tv supervisor-v.p., Mort Werner, were on the roster.

Ollie Treyz, ABC TV's top v.p., this week noted that his sales tally sheet for fall shows a gross comfortably ahead of last year's.

Three alternate half-hours—Colt .45, Sugarfoot, and Jim Bowie—are still open for sale. But Treyz thinks he has sales pending for two of them.

Other prospects: *Gulf* for the 10-10:30 p.m. Sunday period and *Max Factor* for the Guy Mitchell show (\$37,500 gross).

Reps hope that the declining income from West Coast advertisers has been snubbed—now that TvB has begun to counteract the potent selling job that the ANPA and the newspapers have been doing against tv in that area.

A major rep this week took inventory of his tv business from various regions and found that in the first six months it ran about 30% below the year before.

Regional comparisons showed: **Midwest**, down around 20%; **the South**, off slightly; and **the East**, up around 10%.

An annoyance that radio stations are trying to eradicate before it gets nasty is the impression that its principal audience is teen-agers. Here's the kind of statistical defense now being rolled out:

A recent breakdown of the audience composition of KBIG, L.A., shows that its listeners from 17 years on down average but 6%. That's from 7 a.m. to signoff throughout the week.

Incidentally, an article entitled *Radio's Riches* in the 22 July issue of *Life* started a rhubarb between Bob Leder, general manager of WOR, N.Y., and RAB president Kevin Sweeney.

Leder wrote Sweeney—whose office worked with *Life* in assembling facts and figures on radio's revitalization—that the article gives the impression that radio is “dedicated to mental midgets.”

Sweeney's rejoinder: He doesn't edit *Life*. The article gave a distorted picture, but didn't hurt radio.

CBS Radio's sales activities this week centered mostly around Godfrey simulcasts. They involved **Pharma-Craft** for about \$35,000 a week; **Armour**, \$20,000 a week; and **Peter Paul**, \$15,000 a week.

Other CBS Radio buys: 7½ units by **Hot Point** (Maxon—\$20,000 weekly).

Cosmetic marketers have this problem confronting them: **Finding some new product to keep the competitive excitement whipped up.**

For a while the glow was generated by lipsticks. With every firm now offering a “new” lipstick, that market has become pretty well worked over.



CBS Radio is launching a nighttime youth programming expedition.

The plan as pitched along Madison Avenue this week calls for:

- Specializing between 8-10 p.m., Monday through Friday, in fare that will appeal to listeners aged 18 to 24.
- Plotting the schedule so that it can be shared by three big advertisers.
- Pricing each such sponsorship at \$1,600,000 for 52 weeks, with a maximum commitment of 26 weeks.

Two accounts already approached: Coca-Cola and Liggett & Myers.

Here's evidence of network radio's increasing attractiveness as a medium for automotive products: They constituted the biggest single class of advertiser on NBC the first six months of 1957. The breakdown:

Automotive products	12	Miscellaneous	3
Drugs & shavers	10	Sporting goods	2
Food products	9	Transportation	2
Household supplies	7	Insurance	2
Tobacco	5	Motion pictures	2
Publications	4	Sporting goods	2
Religion	4	Appliances	2

Nothing is as frustrating to a rep salesman as this latest merry-go-round in timebuying:

When the go-ahead on a spot campaign comes through, the buyer assigned to that account doesn't have to carry the load by himself—others on the buying staff give him a hand.

What makes this arrangement tough on the salesman is that it can dilute or even kill the pitch about a station made to Buyer No. 1.

One rep's solution to this problem: Keep feeding material in written form so that it can be passed around to the whole contingent of buyers who may eventually be involved.

Summer tv continues to maintain its strength on the basis of this index:

Compare the number of tv homes reached by the average program in Nielsen's Top 10 this year and last:

PERIOD	AVERAGE FOR PROGRAMS IN TOP 10	ALL TV HOMES	PCT. OF ALL TV HOMES
Second Report June '57	11,627,000 homes	40,300,000	29%
Second Report June '56	11,180,000 homes	36,500,000	30%

One of the most debated subjects in tv is: What happens to an advertiser's total of (1) homes delivered and (2) commercial impressions when he switches from a weekly to an alternate-week format?

SPONSOR-SCOPE this week put the query to Nielsen and learned that as a rule the advertiser, over a four-week period, does well enough in homes reached but loses out on total commercial impact.

The following table shows what happened to an unidentified network sponsor recently in swinging from a weekly to an alternate-week policy:

SPONSORSHIP	HOMES REACHED	TOTAL COMMERCIAL IMPACTS
Weekly	17,331,000 (44.1%)	109,185,300
Alternate	13,480,000 (34.3%)	53,920,000

**OBSERVATION:** If an advertiser is interested solely in homes reached, the economics of alternate sponsorship are in his favor. But if his chief concern is the number of commercial minute impressions per home, a weekly show is a better buy.

Two movements were discernible on the bartered-time front this week:

1) More agencies (McCann-Erickson, for one) were putting barter under the microscope to study its anatomy, learn what makes it tick, and try to measure its life expectancy.

2) Barter middlemen, sensitive to the brickbats coming their way from various directions, were working on a drive to explain barter and conciliate the critics.

Giving a network tv film series the Hollywood treatment comes high these days.

Johnson & Johnson, CBS TV, and Official Films will spend around \$60,000 for junketing 65 tv editors to Europe in behalf of Robin Hood.

The trip's span will be 13 September to 22 September, with visits to Paris and London.

If Esso adopts a policy of using syndicated re-runs as a regular diet, it will be because of a study made by McCann-Erickson.

The agency now is sifting data on the attitudes viewers take toward first run vs. second runs.

What inspired the probe—despite Esso's fat budget and the availability of plenty of first-run properties—are the ratings that Esso's subsequent-run Golden Playhouse have been pulling (an average 25 Nielsen).

While reporting sales and earnings for the first half, United Artists' Chairman Robert S. Benjamin modestly predicted that the company's tv film rentals this year will run over \$5 million.

The 52 films released by UA last month so far have grossed \$2.5 million.

UA's total income from tv last year was \$2 million.

While no exact documentation is possible, NBC TV believes that programs during the past year by and large had a greater audience turnover than any previous season.

Reason: The audience was pretty well split for the first time among networks; and as the competition gets keener, turnover increases. Also, the lower ratings go, the greater turnover becomes.

For the advertiser whose network show continues to dip there's this minor consolation: A greater variety of people probably sees his commercials each week.

Revlon—with \$47,156,000 in net sales for the first half of 1957—has become the undisputed leader of the cosmetic industry.

Avon, former monarch, is expected to show around \$42 million.

Revlon's volume for the parallel six months of 1956 was \$40,840,000.

Avon, with \$36.8 million, managed to edge Revlon out of top position for 1956. But Revlon's anticipation for this year is \$100 million.

R. J. Reynolds isn't the only tobacco company having its best year. Liggett & Myers' sales for the first half were \$285 million, compared to \$272 million for the same 1956 period.

Net profits for this half were over \$13 million—about a million better than the year before.

**For other news coverage in this issue,** see Newsmaker of the Week, page 5; New and Renew, page 45; Spot Buys, page 54; News and Idea Wrap-Up, page 56; Washington Week, page 69; SPONSOR Hears, page 72; and Tv and Radio Newsmakers, page 78.



# A Time-Buyer can relax in Miami

*One station (WQAM) has  
12.6%\* of the audience.*

It's what the new 11 Hooper says, continuing a dramatic runaway for WQAM since the start of Storz Station programming less than a year ago. Now WQAM has taken the audience of the past station. The latest Philco and Trendex also show WQAM in first place by convincing margin. Make time buying in Miami rather simple, doesn't it? Don't complicate your life by leaning on 1956 data for support. Get the new figures from John Blair, or talk to WQAM General Manager Jack Sandler.

*Hooper 7 and 10 p.m. Mon-Sat  
Trendex 1957*

## WQAM

serving all of Southern Florida  
with 5,000 watts on 560 kc. ...  
and radio #1 in

MIAMI



## STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

WDGY Minneapolis St. Paul  
WHB Kansas City  
WQAM Miami

REPRESENTED BY JOHN BLAIR & CO.

**TODD STORZ, PRESIDENT**

WTIX New Orleans

REPRESENTED BY ADAM YOUNG INC

it's there  
for you . . .  
on channel



Did you know that Sales Management rates Tulsa both a better quality and a better productive market than either Boston or Baltimore? It's a fact; and alert advertisers are taking advantage of it . . . northeastern Oklahoma has an effective purchasing power of \$1-billion. Your key to this pot of gold is KVOO-TV with its productive programming, PLUS revealing market research, merchandising and promotion aids, and constant attention to your account and problems. Yes, in Tulsa, it's for you . . . through Channel 2. When do you start?



## Timebuyers at work

**Justin T. Gerstle**, Benton & Bowles, New York, buyer for P&G's Tide, says that "within the past several years, Benton & Bowles has educated its media buyers to all media. Everyone seems satisfied with the change from the old system of print-only and broadcast only buyers. The client and account men, in particular, like it because their brands receive the individualized attention of a buyer with a well-rounded media knowledge." Justin feels that there can be no intelligent media recommendation without a thorough understanding of a brand's marketing problems. "The all-media system," he points out, "enables a buyer to go more fully into a brand's marketing problems to learn its marketing strengths and weaknesses, to be familiar with marketing and copy strategies and to know the copy and art treatments of the campaigns." In addition, Justin says, fewer meetings are necessary between buyers and the media director to co-ordinate the buying. So the account men get all-media answers faster. "The setup is encouraging because it provides the buyer with an over-all brand picture, gives scope and saves many precious man-hours."



**Otis Hutchens**, Doyle-Dane-Bernbach, New York, timebuyer for Max Factor, says that "while I don't expect any rep to assume the duties of a timebuyer, there are certain areas in which closer co-operation between the two could be accomplished. Standard availability forms among the reps, for one thing, would minimize much

of the detail work. A decision to buy station X rather than station Y is not determined by the color, unique styling, or fancy printing of the availability sheet. Standardization of these forms would eliminate time-consuming phone calls the buyer must often make requesting additional information or clarifying vague terminology. This time saving becomes increasingly important when the buyer is in the midst of starting a large campaign



and is, as usual, pressed for time." Otis also feels there should be an updated program log to accompany standardized forms. Actually, he points out, most reps do provide such a log, but when it's sometimes overlooked, more valuable time is wasted on phone calls. "Again, a buy on a station isn't dependent upon whether a station log had or had not been sent, but it does reflect a rep's interest."



# Greatest food merchandiser in America!



Baltimore supermarkets and corner groceries . . . Baltimore chains and independents . . . W-I-T-H delivers them *all* to you with the most powerful assortment of food promotions ever created by a radio station. Here's the "merchandising muscle" W-I-T-H will give *your* grocery product over a 13-week period.

● W-I-T-H Feature Foods Merchandising Service. You get *all* this:

1. A minimum of 60 store calls in high volume groceries, including point-of-purchase merchandising such as increasing shelf exposure, restocking shelves and installing displays for your product.
2. A minimum of 20 special one-week displays.
3. 20 days of Bargain Bar promotions in chains and supermarkets, plus additional merchandising by demonstration, sampling, couponing, etc.
4. Complete merchandising reports issued to you twice each 13 weeks.

● W-I-T-H Chain Store Food Plan, providing for dump, end-of-aisle and shelf extender displays in leading chain stores.

● W-I-T-H Weekly Merchandising Service with independent GA Stores.

● PLUS merchandising letters . . . PLUS trade paper advertising of *your* product . . . PLUS potent advertising material for your own salesmen's kits . . . PLUS personal supervision by head of W-I-T-H Merchandising Dept.

Add W-I-T-H's low, low rates and W-I-T-H's *complete* coverage of Baltimore's 15-mile radius . . . and you've got the station that delivers the groceries!

## Buy

Tom Tinsley  
President

R. C. Embry  
Vice Pres.

# W I T H

## C O N F I D E N C E

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington.  
Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.

**WRBL**

AM-FM-TV



**IS THE  
DOMINANT**

**MEDIUM**

**in the big and  
growing bigger\***

**Columbus  
Georgia  
market**

\*1,200,800 people in  
the WRBL-TV NCS  
#2 Coverage Area

**WRBL****AM - FM - TV****COLUMBUS, GEORGIA****CALL HOLLINGBERY CO.**

## Sponsor backstage

### Why Hollywood turned to radio

In those gray days when the ANA was slugging the networks to force them to slash radio rates, when the am medium was rocking from one blow after another, my typewriter was hoarse from screaming "Don't sell radio short." I say this without blushing at all. Line for line, I screamed at least twice as long and loud as any other trade writer or editor around. Or consumer writer or editor, for that matter. And it's for that reason that I get such a tremendous glow out of radio's fabulous resurgence.



Last week I got a particular wallop out of what I consider to be one of the most amusing and significant demonstrations of radio's incredible comeback we've yet witnessed. The motion picture companies have been increasing their radio budgets (particularly spot radio, though some network business is included) quietly but substantially and steadily for some time. On the Stanley Kramer film "The Pride and the Passion," starring Cary Grant, Frank Sinatra and Sophia Loren, for example, United Artists spent about \$35,000 in spot radio in just three markets New York, Chicago and Los Angeles. Of this about \$23,000 was spent in Gotham on 11 stations. Before the end of the summer, on "Pride," and two other pictures, "The Sweet Smell of Success" (produced by Hill-Hecht-Lancaster) and "St. Joan" (an Otto Preminger production), the UA distributing firm will have spent close to \$1,000,000 in radio, most of it spot.

### \$20,000 for "Island in the Sun"

And even though Harry Belafonte called "Island in the Sun," in which he starred, "... a terrible picture, based on a terrible best-selling book," even though the singer himself told newsmen the film was of "stinking quality," 20th Century-Fox, through the Charles Schlaifer agency, spent over \$20,000 promoting it via radio in the first three weeks of its New York showing alone. Columbia spent over \$30,000 in three weeks on *Monitor* on NBC Radio plugging "Fire Down Below," its new Rita Hayworth starrer.

But the amusing part of this situation is the counter-effort of one of New York's most successful television stations to combat radio's inroads on tv in the New York picture business. I'm talking about NBC's own flagship station, WRCA-TV. The key NBC station in New York is offering a special cut-rate spot tv package to picture companies, in an attempt to recapture from radio some of the business the film makers and distributors have taken to the sound-only medium. This package is called the "Gotham Film Festival." It provides for film exhibitors to get a basic unit of 10 spots, ranging all the way from Class "D" to Class "AA," in 10- and 20-second lengths for \$1,500. Card rate for these same spots is over \$4,000. And the WRCA-TV brass are even running a sustaining campaign, urging people to get out of the house and go to the movies.

(Please turn to page 20)





***DANGER***

**FOR THIS  
MAN -----**

***HIGH  
RATINGS***

**FOR YOU!**



ZIV's  
spectacular  
new  
**ACTION**  
show!

# "HARBOR COMM"

**EXCITEMENT! DANGER! THRILLS!**



**HEROIC**

*Adventure...*

**FILMED ON LOCATIONS  
NEW AND FRESH TO TV!**

A whirlwind of action spotlighting America's toughest  
and most dramatic law enforcement job: guarding  
our vital harbors from enemies within and without.

**ABOARD** ocean liners, po-  
lice and Coast Guard boats,  
tramp steamers, fire boats.



**ALOFT** in Port  
helicopters and Coast  
planes.





# PORT COMMAND

**MENDELL COREY**

(CHIEF OF THE HARBOR COMMAND)



Produced with the cooperation of the Port Authorities and the U. S. Coast Guard.

TRUE-TO-LIFE ***IMPACT*** THAT BRINGS VIEWERS BACK!

**SHORE** in warehouses, U. S. Customs Offices, X-ray Laboratories.



## SALES MOUNTING FAST!

Scores of markets already bought by:

HAMM'S BEER  
MILES LABORATORIES  
(Alka-Seltzer,  
One-A-Day Tablets)  
BLUE CROSS in Buffalo  
HOUSEHOLD FINANCE  
SQUIRT BOTTLING  
KROGER  
KBAK-TV—Bakersfield  
Calif  
KBOI-TV—Boise  
WNAC-TV—Boston  
WTVY-TV—Dothan, Ala  
WFGA-TV—Jacksonville  
KTTV—Los Angeles

KYW TV—Cleveland  
WTVT—Tampa-St. Petersburg  
WKY-TV—Oklahoma City  
WDAU-TV—Scranton Pa  
WTVJ-TV—Miami  
WOR-TV—New York City  
WCAU-TV—Philadelphia  
KPHO-TV—Phoenix  
KQVR-TV—Stockton Calif  
WIBC-TV—Pittsburgh  
KSL-TV—Salt Lake City  
KRON-TV—San Francisco  
KTNT-TV—Seattle-Tacoma  
KTVX-TV—Tulsa  
Muskogee





114% MORE audience  
than Station B ALL DAY!\*

**WILS**

Mar.-Apr. '57 Hooper in Lansing Shows  
MONDAY THRU FRIDAY

	WILS	Station B
7:00 a.m.-12 noon	61.4	23.5
12 noon-6:00 p.m.	53.7	30.1

**5000  
LIVELY WATTS**

MORE listeners than all other  
stations heard in  
Lansing combined

\*Mar. thru Apr.  
average C. E. Hooper, Inc.

**LANSING**

Represented Nationally  
by  
Venard, Rintoul &  
McCannell, Inc.



**WILS**

music news sports

## Sponsor backstage continued . . .

The amusing facet of the situation to me, however, is that what WRCA-TV is doing is so very similar to what the more desperate radio stations were doing to combat tv competition not too many years ago. As a matter of fact I vividly recall having quite an argument with Ted Cott, who was then manager of the NBC owned and operated stations, because I was readying a story on how New York radio stations were cutting rates and making deals, and Ted was insisting that his then WNBC radio station was not an offender. Which it was.

Among the many who are entitled to bows for this spectacular change in the broadcast situation the Radio Advertising Bureau should by no means be overlooked. The RAB has done an outstanding job of promoting radio, particularly in competition with newspapers. One of its special efforts over the past several months has been directed at the major motion picture companies such as Columbia, United Artists, Loew's, RKO, 20th Century-Fox and agencies like the aforementioned Charles Schlaifer, Donahue & Coe, Monroe Greenthal, etc. No little measure of the success radio has been having with film producers, distributors and exhibitors is due to the RAB efforts.

### "Radio Gets Results" awards

And of course the station members of RAB, who have been co-operating with the organization and in turn using RAB material so effectively, deserve a special pat on the back, too. A group of them have just been honored as the winners in the 10 classifications of local retail business in the fifth annual RAB "Radio Gets Results" contest. First place winners in each of the categories were: Automotive—KYW, Cleveland; Drug & Food Products—WWDC, Washington; Drug & Food Stores—KFRU, Columbia, Mo.; Home Furnishings—KTLN, Denver; Department Stores—KGWA, Enid, Okla.; Men's & Women's Apparel—WIDE, Biddeford, Me.; Housing Materials—WJTN, Jamestown; Financial—KCMJ, Palm Springs, Cal.; Specialized—WGIL, Galesburg, Ill.; Miscellaneous—WEJL, Scranton, Pa.

Speaking of contests, we've been amused, too, by the rash of same recently, and the intriguing prizes won. Stan Hamer of Dancer-Fitzgerald-Sample's New York office has just won himself—and whichever companion he may be able to persuade to accompany him a trip to Africa, all expenses paid. He and his mate, will of course, be supplied with pith helmets, and presumably snake-bite medicine. Hamer won this in the KYA, San Francisco, "Great White Hunter" contest.

And a group of disk jockeys won themselves some valuable prizes, awarded by Lever Bros., in connection with a Pepsodent contest. Tom Russell of WEEL, Boston, won first prize, a 40 by 20 foot Esther Williams swimming pool. And Doug Pledger of KNBC, San Francisco, copped second prize in the same contest: A slightly smaller swimming pool, measuring 36 by 18 feet. The third place winners (Fred Beck, KABC, Los Angeles and Gordon Eaton, WCCO, Minneapolis) and the fourth place winners (Ed Harvey, WCAU, and Phil Sheridan, WFIL, both Philadelphia; and Hal Jackson, WLIB and Jack Walker, WOV, both New York) received outboard motors. The third placers got 35 h.p. motors, and the fourth placers, 51½ h.p. jobs.

What I'd like to see is a contest for tradepaper columnists with a little lifetime annuity as a prize.



#### FOOD . . .

More national food product advertising is placed on WHB than on all other local radio stations combined. And locally, virtually all major food chains advertise consistently on WHB.

#### DRUGS . . .

National drug advertisers and local drug stores spend more money on WHB than on all other local radio stations combined.

#### WHEN KANSAS CITY GOES SHOPPING . . .

# It's a WHB world

#### AUTOMOTIVE . . .

WHB carries schedules for every major national automobile advertiser. Local car dealers buy more time on WHB than on all other local radio stations combined.

#### CIGARETTES . . .

Every cigarette brand buying spot radio in Kansas City in 1956 bought WHB.

#### NEW HOMES . . .

Kansas City home builders put more new home advertising on WHB than any other Kansas City radio station.

Because it's a

## WHB AUDIENCE

Whether it be *Metro Pulse*, *Nielsen*, *Trendex* or *Hooper* whether it be *Area Nielsen* or *Pulse* WHB is the dominant first among every important audience-type. That statement embraces the housewife, her husband, their teenagers—as well as the farm family. *Every* survey agrees. Whether it's *audience* or *advertising* it's a WHB world! Talk to Blair or WHB GM George W. Armstrong.

## WHB

10,000 watts on 710 kc  
Kansas City, Missouri

# STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

WDGY Minneapolis St. Paul  
WHB Kansas City  
WQAM Miami  
REPRESENTED BY JOHN BLAIR & CO.

**TODD STORZ, PRESIDENT**

WTIX New Orleans  
REPRESENTED BY ADAM YOUNG INC.

# Test *your* personality

Psychologists say the ink blot (Rorschach) test below helps determine the nature of a personality. It gauges imagination, charm, persuasiveness and the like. But every businessman knows another way to appraise his sales personalities—in terms of his sales dollars. (Turn page sideways\*)

The two hundred creative personalities at the fourteen major-market stations represented by CBS Radio Spot Sales pass *both* tests with flying colors. As recording stars, former show people,





newspaper columnists, world travelers and farm managers (there's even a circus barker among them)—they attract large and faithful audiences. When they talk—people listen. When they sell—people buy. Put their selling instincts to the test on *your* product.

CBS Radio Spot Sales represents the following stations: WGBS, New York • WFRM, Chicago • KXN, El Paso • WCAU, Philadelphia • WCFO, Miami • WEEI, Boston • KMOX, St. Louis • KCBS, San Francisco • WBT, Charlotte • WRVA, Richmond • WTOP, Washington • KSTU, Salt Lake City • WHIT, Portland, Oregon • Columbia Pacific Radio Network and Columbia New England Radio Network. **CBS RADIO SPOT SALES**



# KIT

**PLUGS  
THE HOLE  
IN THE CENTRAL  
WASHINGTON  
MARKET**



## FABULOUS HOOPER

Jan. 21 thru Feb. 9, 1957	Sets in use	KIT	Station B	Station C	Station D	Sample Size
Mon thru Fri 7 AM-12 Noon	31.4	43.2	25.1	17.0	14.0	9,543
Mon thru Fri 12 Noon-6 PM	19.0	50.1	20.0	15.2	16.4	11,702

AM Rating Av. 13.6 PM Rating Av. 9.5

**ONLY 72¢ BUYS 1000 HOMES**  
for National Advertisers in  
the KIT Coverage Area!

Washington State's FOURTH MARKET, with 54,478 radio homes, is 200 miles from Spokane, and 150 miles from Seattle and Tacoma—set apart by the Cascade mountain range. NO OUTSIDE MEDIUM CAN CLAIM MORE THAN AN INSIGNIFICANT DRIBBLE OF INFLUENCE AND COVERAGE IN THE YAKIMA MARKET AREA. Fill this big gap in the Northwest with Radio KIT, Central Washington's FIRST radio station—its popularity proved by HOOPER. KIT, Independent Radio—Music, News, Sports. Established 1929.

**YAKIMA, WASH.**  
**5000 WATTS • 1280 KC**

# KIT

**SOUNDS BETTER—  
SELLS BETTER**

**REPRESENTATIVES**  
**NATIONAL: THE BRANHAM CO.**  
**SEATTLE: HUGH FELTIS & ASSOCIATES**  
**PORTLAND: G. COX & ASSOCIATES**

**JACK GOETZ, Gen. Mgr.**  
**BOX 1222, YAKIMA, WASH.**

## Women's week

**NBC TV's lady executives:** Women with experience in script or news writing, acting, radio, are holding jobs on a higher and higher creative level in show producing and directing.

In alphabetical order, NBC TV's four most prominent women in a man's field are Mildred Freed Alberg, executive producer of *Hallmark Hall of Fame*; Dorothy Culbertson (Ely's wife), supervisor of religious and educational radio programming, and producer of *Geography for Decision*; Beatrice Cunningham, associate producer in NBC Public Affairs and only woman on a forthcoming Far Eastern expedition for *Assignment Southeast Asia*; Livia Granito is one of 10 directors on *Matinee Theater*.

Two of the lady creative executives, Mrs. Alberg and Mrs. Culbertson, are busy with family lives as well. Their theory: "The same talents that make a woman a good executive help make her a good wife and mother. A woman's career can be a stimulus to a marriage and a woman's home life if she knows how to manage her two different lives well."

**Unusual occupations:** There's at least one gal on an agency payroll who gets ahead faster than any other adman or woman—Betty Skelton, Campbell-Ewald Co., test driver for Chevrolet. Betty, a petite brunette in her late twenties, has set more records and firsts in the automobile and airplane industry than any other woman.

Prior to the Motorama last fall, she set a new record for driving a new Chevy Coast to Coast—56 hours 58 minutes 39.2 seconds.

She's the first and only woman test driver in the automobile industry.

She was the first American to receive a pilot's license at age 16.

She's the first woman "jump-boat" driver in the world.

Says Betty: "Women are certainly as good drivers as men. In fact, there's little that men can do that women can't do as well."

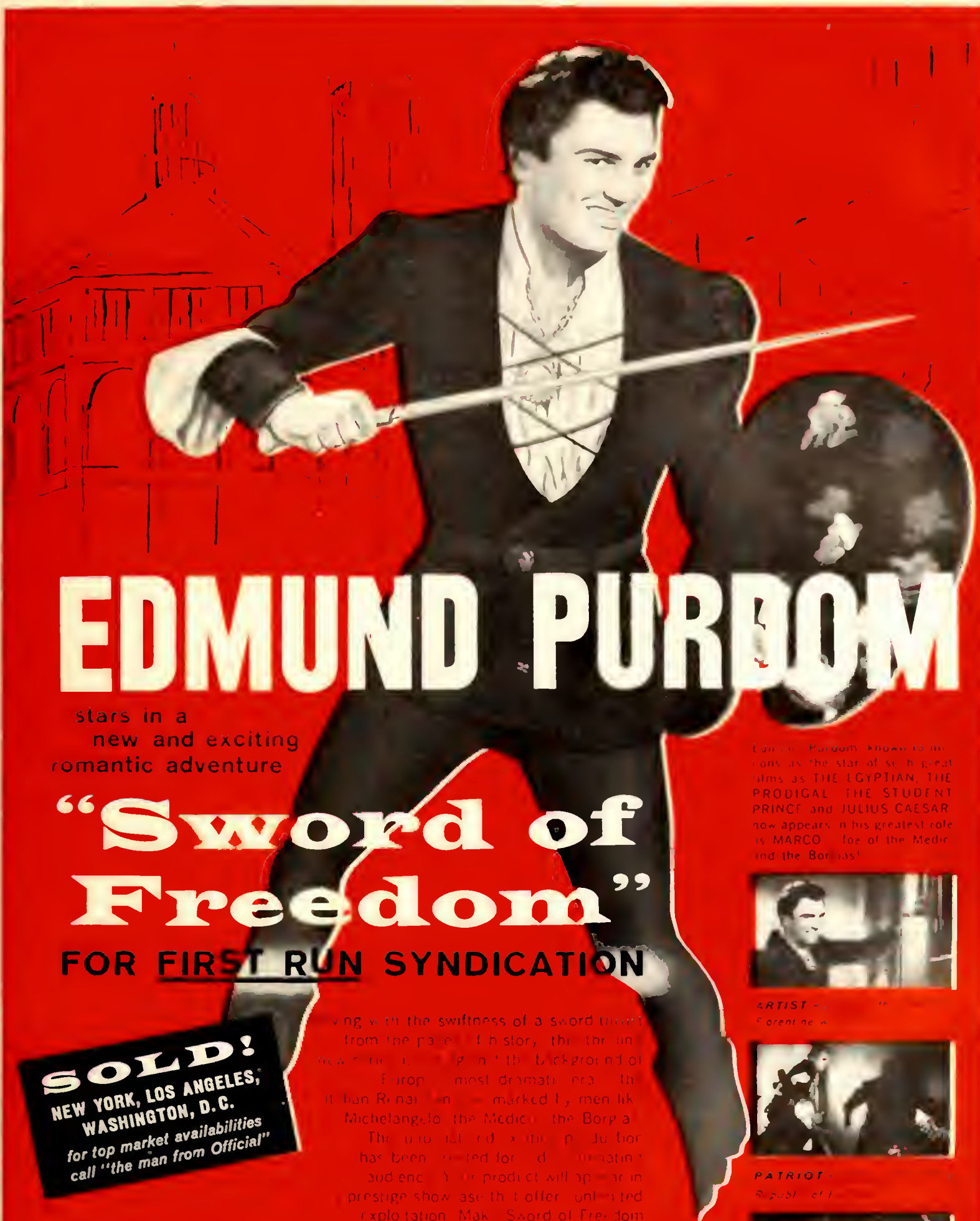
(Her mother is a real estate broker.)

**Where admen vacation:** The more responsible the job of an agency executive, the less likely he is to take long and expensive vacations.

There's good reason for admen's weird vacation schedules, according to a McCann-Erickson radio-tv executive: "Summer's the normal time when you feel like getting away. But that's the most important and busiest time for agency executives, since it's the period during which we prepare for the all-important fall campaigns."

Adds the wife of a P&G account executive: "Most of us who are agency wives are in the same boat. Our husbands put us away out in the country for the summer, or else we live far out as it is, and they figure that's vacation enough. Then they come out for weekend visits. All I can say is that being an agency wife is toughest during the summer vacation period."





# EDMUND PURDOM

stars in a  
new and exciting  
romantic adventure

## "Sword of Freedom"

FOR FIRST RUN SYNDICATION

**SOLD!**  
NEW YORK, LOS ANGELES,  
WASHINGTON, D. C.  
for top market availabilities  
call "the man from Official"

Coming with the swiftness of a sword thrust from the pages of history, this thrilling new film is set against the background of Europe's most dramatic era—the Italian Renaissance—marked by men like Michelangelo, the Medicis, the Borgias. The unadorned, exciting production has been created for wide distribution and end-user product will appear in prestige showcase that offer unlimited exploitation. Make "Sword of Freedom" your basic sales tool for Fall.

Edmund Purdom, known to millions as the star of such great films as THE EGYPTIAN, THE PRODIGAL, THE STUDENT PRINCE and JULIUS CAESAR, now appears in his greatest role as MARCO, foe of the Medicis and the Borgias!



**ARTIST** — Edmund Purdom as Marco in "Sword of Freedom"



**PATRIOT** — "Sword of Freedom" is a patriotic production



**COVER** — "Sword of Freedom" is the cover story of the week

Produced by the makers of ROBIN HOOD!



**OFFICIAL FILMS INC.**  
25 West 45th Street • New York 36, New York  
PLaza 7 0100

REPRESENTATIVES IN  
Denver, H. H. CHASE  
Dallas, J. H. FARR  
Los Angeles, J. H. FARR  
New York, J. H. FARR  
Philadelphia, J. H. FARR  
San Francisco, J. H. FARR  
Seattle, J. H. FARR  
Washington, D. C., J. H. FARR

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# MINUTE STAKE

Whether you know it or not, you've got a stake in *minutes*. You can tell your sales story so much better in TV minutes. (Ask any sales manager).

We've talked to lots of big, active advertisers lately who need *time*...time to explain, inform, demonstrate and *sell*. That's how KTTV got into the minute business.

Advertisers who want well-rated, top quality minutes in Southern California can now buy:

## "FIRST SHOW" and "SECOND SHOW"

Five nights a week, Southern California viewers will see a big, well-known MGM film taken from their recently released library. They'll be seeing big pictures like *Red Dust*, *Mrs. Miniver*, *Tortilla Flat* and big stars like *Gable*, *Tracy*, *Harlow*, *Garland*, *Lamarr*, *Hepburn*...all the big names that made MGM and great movies.

KTTV will show the same film *twice each night*, beginning at 10:15 so that viewers who are a few minutes late getting a seat can see the film in its entirety on the Second Show.

You can buy a minute in the *First Show* for \$500, in the *Second Show* for \$200 or in both for \$600 (prices slightly higher west of Thursday).

Get the story from your KTTV Minute Man. He has a complete assortment of bright, shiny, new 60-second availabilities.

**Look to KTTV when minutes count**

**KTTV**  
Los Angeles Times-MGM  
Television  
Represented nationally by **BLAIR-TV**

49th and  
Madison

### How to write radio copy

If I don't get another piece of useful information from SPONSOR for the rest of the year (which is very unlikely) the article by David McCall in the June 29th issue was worth the entire year's subscription! Mr. McCall's grasp of radio in 1957 is illuminating and heartwarming. What's the chance of getting a flock of reprints? I would like to send a copy to every agency man in Pittsburgh.

Ernie Tannen

V.p. and gen. mgr.

Pittsburgh Broadcasting Co.

• Reader Tannen refers to the article "A copy chief looks at radio." Reprints are available.

### Something different

Judging from the interest your article stirred ("They banked on *Something Different*," 13 July issue, page 36) we may have started a trend to feature films without interrupting commercials. The response to the article here in Columbus was overwhelming.

Now here is a question many readers must ask. What is your policy on reprints? I should like 500 for distribution.

John D. Metzger, radio-tv production mgr., Buyer & Bowman Advertising Columbus, Ohio

• Reprints are available at request. In lots of 500 the price \$45.

### The "Plough formula"

May I, as an independent operator, take this opportunity to congratulate SPONSOR's Joe Csida on his column of July 13th, reviewing the operation of the Plough, Inc., Radio Stations.

Although we at WWDC hold reservations on the Plough "Cook Book" formula of radio programming, Joe Csida did bring out in bold relief the thinking and the planning that must go into a successful independent radio operation.

Too many radio pundits have attempted to write off independent stations as mere "juke box" operations. Not so Csida.

He grasped the essential fact that aggressive independent stations brought



# TELEVISION CLEARING HOUSE

Incorporated

Announces the  
opening of its

**LONDON  
OFFICES**

88 Bexley Road, Eltham

(Cable address — SICABLON)

For the convenience of  
British and European  
advertisers

and the expansion of our

Executive Offices

at

157 West 57 Street

JUdson 2-6300

(Cable address — TELECLEAR)

radio out of the doldrums by becoming part of their respective communities, rather than merely "serving the public."

Ben Strouse  
*President & General Manager*  
W W DC, Inc.

I read with a great deal of interest Joe Csida's column about the Plough stations. At the outset, let me say that we certainly think Harold Krelstein and his group are wide-awake, energetic, and progressive radio operators. But as for the system they claim to originate and copyright, you must know the background to realize how naive this is.

Up until recently, Plough's one station in Memphis, WMPS, was a network outlet, and not doing too well from a rating standpoint. Casting around to try to figure out something to improve the station, they decided to adopt the independent news, music, weather format which has been so successfully used by the Storz stations, and for a long time by WNEW, WITL, WIND, etc. The Storz stations, when they started a few years back, adopted this same format which has proved successful here in Baltimore on WITL, as well as on many other stations, for a great number of years.

We feel at WITL that we are the most imitated station in the country because of the dozens and dozens of station managers who have been here to study our operation over a period of years and that the so called Plough formula simply started here, went through Storz, McLendon, and a few other stations, finally to Plough, and eventually back to Baltimore to give us some aggressive competition.

R. C. Embry  
*Vice President*  
WITL, Baltimore



#### Station trademark

In a recent Sponsor Hears column you carried a list of station trademarks and you asked your readers to identify them.

We feel that our little WeeReBeL should have been included because it's a perfect tie-in to (1) our call letters, WRBL; (2) the fact that we are the Columbus in the South; and (3) He's a pretty cute fellow.

J. W. Woodruff, Jr.  
*President & General Manager*  
WRBL, Columbus, Georgia

OF INTEREST TO  
AGENCIES  
MANUFACTURERS  
ADVERTISERS

THE  
**T. C. H.**  
STORY

Regarding  
LIVE LOCAL  
Program  
Networks

TELEVISION  
CLEARING HOUSE

INCORPORATED

157 West 57 Street

New York, N. Y.

JUdson 2-6300

# HALF A PIE ? \*



## No Sir ! \*

KBET-TV sells only the whole pie . . . the 37th largest market in the country.\*

(\*as designated by CBS before FCC)

Only KBET serves the entire California Central Valley with its major inland cities of Sacramento AND Stockton. It's a twin market — dominated by KBET.

### SHARE OF AUDIENCE SUNDAY THROUGH SATURDAY

	10 p.m.-Midnight	
KBET	46.0	
Station A	35.0	
KBET's movies blast network competition		
10 p.m. — midnight . . . 5 nights weekly.		

Sacramento & Stockton ARB's, May 1957. Sacramento ARB weighted 2-1 over Stockton to obtain averages.

COMING SOON  
Even bigger audience  
with complete MGM  
films



TOTAL AREA  
SET COUNT:  
409,157

# KBET-TV CHANNEL 10

## SACRAMENTO CALIFORNIA

BASIC

CBS OUTLET

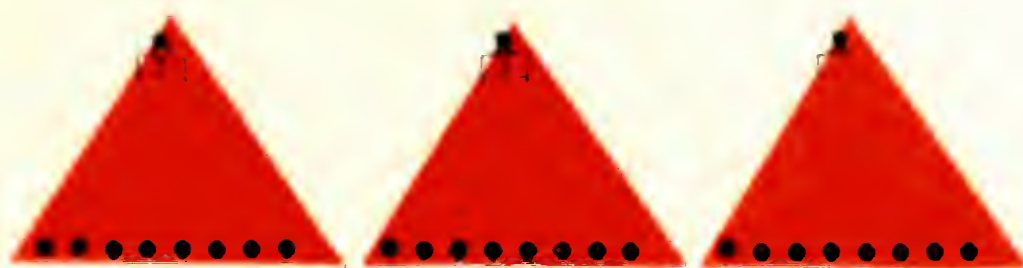


Call H-R Television, Inc. for Current Avails





"As long as you don't have a 1-pyramid organization . . .



. . . you can expand to any size. Instead of one head for each department, we assign group heads to help him," says Norman Strouse, JWT president

## HOW BIG CAN JWT GET?

It's approaching \$300 million this year, SPONSOR estimates, with \$115 million in tv and radio. President Norman Strouse says expansion possibilities are unlimited because of way agency is organized. Hub of last two year's expansion was in tv and radio billings

*Last week SPONSOR told the story of how Earle Ludgin, Chicago, with its \$14 million billings, competes with giant shops. Ludgin says the answer is: be creative in everything from media buying to copy and let your people operate without a rigid organization chart. In the story at right SPONSOR jumps to the other end of the spectrum and tells how JWT is now moving toward \$300 million in billings. At heart both agencies really seek to achieve the same end result. Ludgin strives for the quality associated with the top-level shop. JWT seeks the team effort which is easier in general for the small firm to achieve.*

It's 7:55 a.m. and in Manhattan's Graybar Building the five J. Walter Thompson floors are hushed and empty. On the eleventh floor a white-smocked cleaning woman finishes her work, then disappears into an elevator.

A minute later, a tall, heavy-set man in his fifties walks out of an elevator, briefcase in hand, and marches down the corridors to a cherry-paneled rather somber corner office. There, at 8:01 a.m., Norman Strouse, president of J. Walter Thompson, the largest advertising agency in the world, begins his normal 10-hour day of work.

It's been two years of enormous activity since July 1955, when Norman

Strouse became president of JWT and a member of the management team (composed of Henry C. Flower and Samuel W. Meek, vice chairmen of the board, under Stanley Resor, now chairman of the board.) In that period, the agency added some 20 new accounts including such giants as Schlitz, Tender Leaf Tea, Elgin Watch, and is currently heading toward a SPONSOR-estimated \$300 million total billing for 1957, including JWT International.

An agency that's nearly doubled its billings since 1950 is obviously churning away with work and activity in every area. Yet the hub of this beehive activity at JWT is particularly

**The agency has nearly doubled its over-all billings since 1950, is currently No. One for 1957 in over-all television and radio billings**

centered about the tv department, which has grown faster than any other JWT department in the past year.

An indication of the tv-radio volume are the 40 weekly daytime tv segments, two hours weekly of color programing and four hours and forty minutes weekly on one network radio buy alone. At that rate of operation, JWT's tv department is daily setting new records for itself and daily superseding them. At its present rate of activity and billing this department may reach a SPONSOR-estimated \$115 million for this year.

"So long as you don't have a pyramid organization, you can grow to any size," Norm Strouse told SPONSOR. "That's why we have set up intermediary levels within several departments to whom the heads of those departments can delegate administrative and planning responsibility."

This has been the philosophy behind the streamlining of three major JWT departments, each of which is not only handling a greater volume of billing and number of accounts than ever before, but is also geared for still further expansion. They are: the tv-radio department headed by Dan Seymour; media under Art Porter; research under recently appointed Dr. Don Longman.

"Each of these men now has several group heads under him so that the load of work and responsibility may be spread," says Strouse. "Now these group heads, the six associate media directors, for instance could each in his own right function as the department head of a good sized agency, billing, say \$30 to \$40 million. After all, that is what they in effect do here at Thompson."

In each of the three departments, the

group heads or associates are the planners and strategists, usually handling a number of accounts with aggregate billing in each group sufficient to form a good-size advertising agency. But at the same time they can draw upon the advice and counsel of the senior man who heads the department.

"In tv, for instance, Danny Seymour moves in himself for such fast buys as the *Sullivan Show* which he bought for Eastman Kodak," says Strouse. "He's likely to move in with the man responsible for that account in the tv department, but because so much of the fast-moving part of tv like network happens at the top level, not on the working level, those negotiations are usually Seymour's province."

The three departments work together first of all through account groups. Chief strategist on an account ("and the man we consider the real marketing planner as well," says Strouse) is the account representative, who's responsible to an account supervisor. Working parallel with him is an editorial group head who is responsible for the copy approach. But within each group there's also an art director,

**Norman Strouse**, Thompson president, here with Dan Seymour, head of radio-tv (l.) and Dr. Don Longman, new head of research (r.) begins his work at 8:00 a.m., takes part in account planning as well as being administrative head. He headed JWT Detroit prior to 1955





associate media director, research group head and tv group head.

This team structure reaches right up to the top agency level, in so far as Norm Strouse, head of the Detroit JWT office prior to becoming agency president, actually had been primarily an account man, rather than a media, copy or research specialist during the mature years of his career.

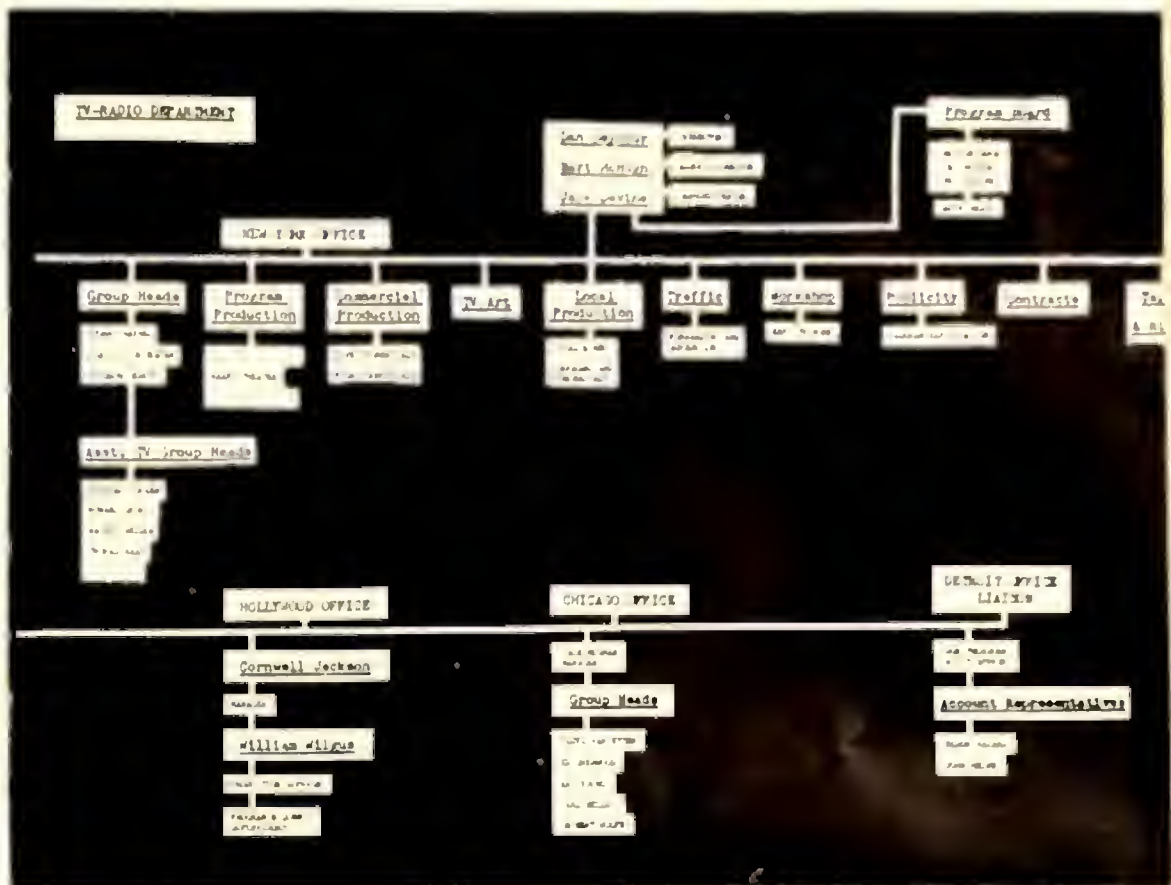
"You can't really say that I haven't been a media man," Strouse remarked to SPONSOR. "I started in the San Francisco JWT office as an assistant space buyer."

As a result of his long-time account experience, Thompson's president is an active participator in account planning. On Ford, for instance, he is chairman of the review board and he's a member of the review boards of several other accounts as well.

"We feel that the working attitude of our top management people here is one of the major arguments in favor of a client being in a large agency," Strouse told SPONSOR. "While the advertiser gets all the individual attention within his account group that he would get in a small shop he might dominate, he can also draw on the thinking of the top people who've had broad experience in related or different fields of marketing and advertising products. It's our system of 'cross-fertilization,' you might say. Beyond that, we feel that a large, major agency attracts the best talent on all creative levels since it is in a generally sounder financial position for absorbing this expense."

One thing stands out to the most casual visitor touring JWT's five floors, and wandering through offices ranging from the brightest modern to iron-grill and glass walled rooms reminiscent of a well-kept medieval castle: There's no such thing as a "sit-down" executive in the agency. Throughout the various departments there's an enthusiastic shirt-sleeve spirit. In other words, department heads are as knee-deep in reviewing and working with particular account problems as the group heads responsible to them.

They're also busily formulating new philosophies and methodology to guide the functioning of the department and servicing of clients. Dr. Longman, for instance, (now JWT research director, formerly a top Atlantic Refining Co. marketing executive with responsibility for \$600 million in sales) is encouraging activity in two directions within the department.



**Tv department** organization is typical of JWT's "gearing for expansion," with group heads acting as tv-radio directors for their accounts, recommending network and spot buys

**JWT's tv department**, headed by Dan Seymour (seated center), with administrative aid from Jack Devine (seated second from l.), includes six group heads "who could head an agency tv department," according to Devine. They are (seated, l. to r.) Storrs Haynes, Robert Buchanan, Woodrow Benoit, (standing, l. to r.) Warren Weldon, Howard Spokes, Thomas Haas. Each is assigned to various account groups as tv rep





## Tv department heads from JWT branches consult each other weekly; New York handles network dealings

"We have nine group heads right now," he told SPONSOR. "These people have had field sales, marketing and research experience. We feel they should continue to develop their marketing knowledge, since sound advertising research projects need a well-grounded business frame of reference."

He points out that the largest and most research-conscious clients tend to use agency research to the fullest extent, since they're sophisticated about the values implicit. While launching specific client research projects, however, Dr. Longman is also working on developing new methods for broadcast testing.

"We're experimenting with new methods of pretesting new tv commercials, individually and right in the home; and we include in the test the close approximation of a buying situation," he told SPONSOR.

A system for testing new radio commercials which the agency is already using is a phone-tape system. An interviewer calls respondents at home and says:

"This is a research call. Would you be willing to listen to two commercials?"

In return for listening to say two

new tea commercials, the interviewee receives a sample of the particular blend he or she chooses. Actually, the product is identical, but from his choice, the agency has a test of the effectiveness of the commercial.

"If I can get a normal situation leading to an action decision then I'm getting somewhere," says Longman. Having the respondent choose one of two product samples on the phone comes close to his making an actual buying decision.

Development of new approaches isn't confined to JWT's research department. The tv group and media department are working on a number of new premises. The four network tv shows Ford has bought for fall is an example of new programing and media strategies. (Starting in fall, Ford will be sponsoring *Suspicion*, NBC TV alternate Mondays 10:00-11:00 p.m.; *Tennessee Ernie*, NBC TV, Thursdays 9:30-10:00 p.m.; *Zane Grey*, CBS TV alternate Fridays, 8:30-9:00 p.m.; and five hour-long special *Lucy* shows scattered through the year.)

"You want maximum total audience on tv, reaching as close to 100% of the tv viewing public as possible." Dan Seymour told SPONSOR. "So you take

shows which you expect will have top ratings, but each of which has a slightly different appeal, to make sure you're penetrating all groups. You're still identified with a show on an alternate-week basis, but you're now getting a four-barrelled advertising strategy rather than relying on one package."

Where Ford's \$5 million CBS Radio buy is concerned, both the tv-radio department and media put heads together for close to a year, studying the medium from every conceivable angle.

"It's no secret that the ideal time to reach a consumer is when they're using the product you're selling," says Jim Luce, associate media director on the Ford account. "Well, we particularly researched the car radio situation and found that the traffic hours deliver an immense and unmeasured audience for us. That was one of the basic reasons behind our Ford radio buy."

The media research group, also under Arthur Porter, media v.p., actually functions as the associate media directors' right arm.

"It's the associate media director who actually compiles, arranges and presents media research," Luce told SPONSOR. "We use it more than the head broadcast and print buyers within our groups and more than the actual media buyers who have the traditional research tools at their disposal. With the complication of media today, the

(Please turn to page 74)



**Media**, headed by Arthur Porter, v.p. and media director (not shown at time of picture), includes six associate media directors (l. to r.) Philip Birch, Robert Lilien, Richard Jones, James Luce, Jack Green. (Ann Wright, associate media director, was vacationing at time of picture). Each associate plans strategy for one or more clients, making budget and media recommendations within account group



**Research group heads** are being trained by department head Don Longman (standing third from l.) to become marketing strategists as well. Currently the department has nine group heads, including (l. to r.) Herbert Fisher, Victor Lynn, Martin Stern, James Shriver, Dr. Longman, Warren Flynn, Ethel Booth, Arthur Koponen. New research projects include method for pretesting new tv shows





Make 'em talk is big Volvo objective. Mamie Van Doren and stunts at sports events help. Radio did most



## VOLVO GOES NATIONAL WITH SPOT RADIO AND HOOPLA

Swedish small car has its sights trained on No. 1 selling Volkswagen. It's now No. 2 on Coast, will use spot radio d.j.'s as mainstay of national drive

### LOS ANGELES

In 1955, probably no one in Gothenburg seriously believed that within two years Sweden's largest selling motor car would rank second in foreign car sales in the Western United States.

No one, that is, except Leo Hirsh, an American importer on a business trip in Sweden. He had been wooed by the performance of the Volvo and finally negotiated the U. S. distribution rights with Gunnar Engellau, president of AB Volvo, the "General Motors of Sweden."

Hirsh and his partner in Auto Im-

ports, Inc., Gene Klein, reversed the usual pattern for introducing a new product in the U. S. They started in Southern California—the country's number one sports car market. The eventual aim: national sales.

Kent Goodman, president of Advertising Agencies, Inc., got the account in February of 1956. Goodman, an ex-marine, had worked for four radio stations before going into advertising (with total capital of \$500) and produced the first outside commercial tv show in Los Angeles—on KTLA.



## Volvo is in New York, hits Midwest cities soon

Hirsh and Klein gave Goodman complete leeway in running the campaign, even conceding to his insistence that Volvo not be promoted as a "second" family car.

Goodman entered the car in California road races as the first step toward getting it known. He put it in auto shows, had planes fly over beaches and ball games with Volvo streamers.

In April of 1956, he made the big decision: "to let radio carry the load because I still have faith in the tremendous selling power of radio."

So he put half of a budget of less than \$10,000 into radio, starting his spot campaign on six Los Angeles stations—KBIG, KGIL, KIEV, KMPC, KPOP and KNLA. In June he added KJBS in San Francisco, KROW in Oakland, KCBQ in San Diego.

At first, Goodman bought prime time only (6 to 9 a.m., 4 to 6 p.m.) and copy was largely introductory, making familiar the two slogans he developed: "the family sports car" and "product of superb Swedish engineering."

"The aim of the copy," Goodman explains, "was not immediate sales, but to let people know the car was here and what its features were. We urged



**Next step** after Volvo goes national will be introduction of truck and tractor line, SPONSOR learns. Gunnar Engellau (above) is young president of Swedish firm

them to see it and drive it.

"Copy itself can't sell any product, only create the desire. But enthusiasm is catching. So the first step was to make the d.j.'s who were to read the copy familiar with the car.

"It's unfortunate every advertiser can't (or won't) do this. A d.j. cannot personalize copy, no matter how much leeway you give him, unless he knows the product intimately.

"Each d.j. was given a Volvo to drive. He was then able to inject his own honest reactions, how his wife took to it, what the kids said about it—with one stipulation: he had to stick to the basic facts in the copy.

"Every d.j. has his own following, a loyal group of listeners who depend on his recommendation of a product. He knows his audience. Then, once he knows the product, let him bring them together in his own way.

"A disk jockey's value is enormous," Goodman feels, "if you give him his head. He'll play with the name, dream up his own pet slogans and rhymes for it. And his excitement can spread through the station, leading to valuable promotion tie-ins and other help, which is what happened to us."

With this philosophy, Volvo was launched on radio in April of 1956. Within a month, sales had tripled. In June, Goodman's budget was raised to \$25,000.

Continuing to put half of it into radio, he had a jingle recorded by the Pied Pipers—"Go, go, go with Volvo" which was used in Los Angeles alone on KABC, KBIG, KFWB, KGIL, KLAC and KPOP for 13 weeks.

"It caught on," Goodman recalls,

"and served to introduce the car. But by the end of summer, we were well through the first phase of our campaign. The product had been introduced, had passed the one thousand sales mark in July. We were ready to settle down to explaining *what* the car was, not just that it was here."

So the jingle was abandoned and replaced by copy containing specifics about speed, economy, comfort—with the same leeway for d.j.'s to personalize.

Goodman also bought a month or two of individual spot campaigns for local dealers in smaller markets when his budget was upped to about \$40,000 in August. He used KFOX in Long Beach, KATY in San Luis Obispo, KMJ in Fresno, KSJO in San Jose, KCMJ in Palm Springs, KRUX in Phoenix and KMYR in Denver.

With his steadily increasing budget, he was able to extend radio to 57% of the allocation (adding KHJ and KPOL in Los Angeles) and increase newspapers.

Newspaper advertising, begun along with radio in April of 1956, constituted (and still does) about 25% of the Western budget; tv gets 10%; outdoor, 5%; magazines, 3%. (These include Western editions of *Esquire*.)

Goodman launched his tv in September of 1956 when he had \$50,000 and the football season to further his campaign. Seeking sports enthusiasts, he bought *PCC Highlights*, a filmed roundup of Coast Conference games, on KHJ-TV in Los Angeles. To reach the whole family, he undertook 13-week co-sponsorship of *Adventure Album* on KHJ-TV, but found reaction



**Merchandising** is considered vital by Volvo. Firm seeks to spread impact as far as possible. To get enthusiasm from d.j.'s each got Volvo to drive, then describe to listeners



from the sports-minded better.

At the same time (September), he started spots on KHJ-TV, KTLA and KTTV. "Response from shows was easier to measure than reaction to spots," he says, "because more people mentioned the shows to dealers. But you can't beat saturation for reaching every class. While a specific audience should be cultivated, we feel the acceptance of the car by all types and income groups is due to saturation."

(Goodman makes outdoor part of his tv coverage as well by strategic placement of billboards at sporting events—where tv cameras will pick them up.)

Though he credits radio as the biggest factor in Volvo's success, he emphasizes the interaction of all media:

"A man is driving home and hears a Volvo spot, he looks up and sees a Volvo card on the side of a bus, he turns at a corner with a Volvo billboard. Later, he's relaxing, he sees a Volvo spot. That's the sort of impression that starts taking root."

Even though Western sales had passed the one thousand mark in July of 1956, Volvo was still not in the top

25 imported cars. What combination of factors brought it into number two place in less than a year from that date?

Goodman will tell you that advertising alone cannot put a product over. It must go hand in hand, he feels, with publicity and public relations. The distinction is his own: •

"Publicity affects the purchase; public relations affects the purchaser after he's purchased, gives him confidence in the product, in the firm who sold it to him. We'll try anything for publicity," Goodman admits, "but it has to be in good taste for good public relations."

"Publicity can begin with the sales and promotion departments of a station. For stations, too, there's nothing like the thrill of putting over a new product."

"So restrain yourself; don't dictate. Let the station place your spots. Then they're part of your campaign and they'll find other ways of putting it across."

For promotion spots, extra station facilities, sponsor mentions in their

own newspaper ads, Goodman gives special thanks to George Baron, president of KDAY; Mortimer Hall, president and owner of KLAC; Stan Spiro, general sales manager of KMPC; Howard Wheeler, general sales manager of KHJ-TV.

It was good publicity and public relations *both* when Volvo won 22 of its 26 California road races, and in its May 3 issue *U. S. News and World Report* cited Volvo as number two in imported cars in the West, based on California sales alone.

"Our reward," Goodman states, "was an increased budget and the national account."

Auto Imports, Inc. introduced Volvo in the East and Midwest in January of this year, a year after its first appearance in the West. Goodman was not assigned the account until June, but already he has launched it in the East, following the same pattern he used in the West:

Following road races, auto shows, streamers, a display in the New Yorker hotel, come radio spots—a prime time saturation scheduled to begin

**Fact sheet isn't enough** when you want to inspire talent says Ad Agencies Inc. head Kent Goodman (extreme r.) and importer who brought car here, Leo Hirsh. Seeing car, KLAC's "Big Five": Gene Norman, the late Alex Cooper, Dick Haynes, Peter Potter, Jack Smith







Film commercial showed 15-ton truck driving over Orderest mattress

## MATTRESS SALES TRIPLE WITH SPOT TV CAMPAIGN


**F**or a number of years, the cost of tv and the immense budgets of its competitors had intimidated the Orders Mattress Co. of Greenville, S. C. But this year, at the insistence of its agency, Henderson Advertising, Orders took a modest little plunge into local tv by ordering a small and tentative spot schedule on WFBC-TV, Greenville, S. C.

The results, in the words of J. B. Orders, Jr., v.p. of the family-owned firm, were: "Phenomenal!"

There hadn't been anything wrong with the Orderest Mattress for 22 years, nor had sales been sluggish. It was a brisk seller, had the Good Housekeeping Seal of Approval, and maintained its small share of the market against its multi-million budgeted national and regional competitors.

Then the agency made up a minute film commercial showing a 15-ton road grader juggernauting right over an Orderest mattress—with the mattress firmly springing into shape again as soon as the pulverizing weight of the tires rolled over it.

"Sales this year so far are three to one compared with our non-tv year," Jim Orders says. "Business is really good, and our only change in operation has been the addition of tv."

While sales are the indication the firm liked best, its confidence in tv was boosted further by a brand name survey which the agency conducted in the Orderest marketing region. After the tv campaign, 41% of the respondents were able to recall the name of the Orderest mattress; 6% of the respondents mentioned the next leading mattress (a \$1 million advertiser); 4% the third-ranking mattress, also a \$1 million advertiser, whereas the last three mattresses named (all six-figure advertisers) ranked at 3%, 2% and 1% respectively in Orderest's area. 

## VOLVO continued . . .

later this month on WINS and WNEW in New York. Richard Elfenbein handles the account for Goodman in the newly-opened New York offices of Advertising Agencies, Inc., 509 Madison Avenue.

New York will also be the focal point of national publicity for Volvo when the car is driven onto the stage of the *Steve Allen Show* 29 July.

Boston, Newark and Philadelphia are other key Eastern cities where Volvo is being promoted. Each area is now being surveyed with an eye to picking stations for radio coverage.

When the heavy guns of the campaign are levelled at the Midwest in August, Chicago, Milwaukee, Detroit and Minneapolis will get radio. Indianapolis gets it in September.

In that month the campaign opens in the South: in Miami, St. Petersburg, Jacksonville and Winston-Salem, N. C.

Goodman will rotate the major part of his *national* budget to handle each area separately. The total sum will exceed the well-over \$500,000 of his *Western* budget. National magazines will be added.


About the campaigns, Goodman says, "They'll vary, of course, with local conditions, but one thing they'll have in common: radio as the backbone."

Explaining this, he states simply, "Why fight something successful? We'll use our basic thinking in other areas. And our basic thinking is radio."

At the same time, he intends to make far greater use of tv in the West, dipping into an additional budget to do this so that he will not have to cut the radio or newspaper expenditure.

Tv will be primarily spots and shows for the sports minded. He kicks off with a 30-minute filmed capsule of the *Rams Game of the Week* in the fall on KHJ-TV.

While the summer months are indeed crucial for the car, SPONSOR learns exclusively that other Volvo products—trucks, tractors, and a printing press—will be introduced in this country in October.

The automobile's prestige will give them a running start. Goodman is confident that the Swedish company will reach its goal of 15,000 Volvo sales this year (Volkswagen is expected to sell 50,000). 





# **TOP FALL TRENDS**

From the pages of SPONSOR's Tv Radio Basics, out this week, here are trends which will have biggest impact on fall strategy. Spot trends are based on survey of time-buyers all over U. S. Summing it all up, air media expansion will be uninterrupted

## SPOT TV

- **Total business for year looks to be headed up.** Though early part of year was slow-moving, buyers tell SPONSOR fall looks much bigger than year previous. Good slice of the new money will move into daytime. Buyers say clients no longer question whether housewife watches tv during daytime with divided attention.
- **Spot tv strategy is moving closer to spot radio strategy.** More clients are buying flurries of announcements, moving in and out of the medium more freely since this pattern is spreading to such traditional 52-week advertisers as Bristol-Myers, General Foods, Viceroy. Higher frequency is the big fall trend.
- **Fringe time minute announcements are popular in strong feature packages.** Increased sets-in-use in many markets as a result of feature programming after 10:30 p.m. helped attract more clients into late night station option time, but, while interest is at a peak, the abundance of features makes good clearances for fall still possible.
- **Abundance of film product is crowding local live shows off the program logs.** Film product availability is at a peak because of the accumulation of syndicated film and the Hollywood libraries which are still relatively new and untapped. Buyers' market in film is base for stations' barter agreements, which result in big discount schedules for advertisers.

## NETWORK TV

- **There are more brand new nighttime shows debuting this fall but no big programming innovations.** Growth is coming from higher budgets for "quality" products rather than experimental formats. There are two trends in program types: (a) Western (b) Variety show. The latter headed by vocalist stars instead of comedians. Straight Drama and Quizzes have had the highest casual rates during the season just past.
- **There are more availabilities this year than last.** This includes both completely unprogramed time and alternate sponsorships. At presstime all three networks have unfilled slots in the prime nighttime hours.
- **For the first time film shows have outdistanced live in the nighttime lineup.** While film has steadily been creeping up on live for the past few seasons, this it takes a large stride ahead. This upsurge of film coupled with the decline of Quizzes and Dramas (particularly the live hour-long anthology Dramas) now definitely gives Hollywood the title of tv's major production center.
- **Costs continue to rise.** Aside from added expenditures for high calibre programs (particularly noticeable in the Variety and Music categories), talent and product costs generally will average from five to 10% more than this past season. (See program charts, page 40, for cost of individual new shows and chart on page 36 of Basics for average costs of new shows by types.)



11th annual Tv Radio Basics has 272 pages divided into nine sections. To make it easy for you to find sections and refer back to them over and over through the year, issue includes convenient "do-it-yourself" index tabs



## **SPOT RADIO**

● **Clients will invest more money in spot radio this year than last.** Timebuyers surveyed by SPONSOR are practically unanimous in this opinion; total year's spending may be up by more than 10%. Reps and station managers will see makings of a banner radio year.

● **Fall buying is now under way.** Contracts are now being written carrying through to year's end. Clients who could not normally begin schedules in July feel cost of few extra weeks is well worth franchises they will hold against competition when the fall rush for time sets in.

● **Franchises will assume new importance.** Despite the fact that spot radio will continue as flexible medium with clients moving in and out, franchises will be held on to as long as possible to protect claims on choice time slots. Longer term buys may be the keynote this fall.

● **Nighttime radio may get a good play.** This season could mark the overdue breakthrough if for no other reason than a shortage of availabilities in "prime" hours and daytime. Lower rates, better documentation and programming could attract more clients into night.

● **Market and station lists may be extended.** Clients may not only fan out beyond "prime" times, but may spread beyond major markets as well, especially in areas where tv is tight. A number of buyers also predict greater frequency schedules at all hours.

## **NETWORK RADIO**

● **Business is great.** The blue chip advertisers are returning en masse, with 19 of the nation's top 100 spenders using network radio this spring in comparison with only 26 at the same time last year. SRO signs are out on many network time periods, particularly for peak automobile driving times and weekends. There are 113 different companies buying network, more clients in terms of numbers and of dollars than at any time in the past seven or eight years.

● **There's intense advertiser interest.** National and regional clients have been rolling into network radio since the medium's lowest point in January. Some are returning because of a vivid realization as to what affordable frequency they get in radio vs. the more expensive visual media. Others follow the leader, biggest of which this year has been Ford Motor Co. with its \$5.5 million order with CBS—just one of many blue-chip buys.

● **Audiences have leveled off.** Tv seems to have taken its final toll. Network radio audiences started to level off and begin a gradual climb about a year and a half ago. Biggest tune-ins are for peak driving times when the car audience adds as much as 50% to the in-home audience. This mobile audience is radio's own.

● **Advertisers are getting sharper in their use of network radio.** They're spending more time on the content of the time they buy by hiring radio specialists, encouraging writing talent to develop new commercial radio techniques.

**How to order reprints:** Each year SPONSOR receives requests for thousands of reprints of its fact-and-figure chart sections: Television Basics, Radio Basics, Film and Color Basics (combined). These are made available at a nominal per-copy price and at reduced quantity prices. These are the reprint prices: Tv Basics, 35¢ per copy; Radio Basics, 35¢ per copy; Film combined with Color Basics, 30¢ per copy.

To place an order, send a letter or a postcard to Sponsor Services, Inc., 40 E. 49th St., New York 17, N. Y. Quantity prices will be furnished on request.

Reprints will also be available later next month for Timebuyers of the U. S., most extensive list yet published of timebuyers and their accounts. This is being published in

installments, first of which appears in the Tv Radio Basics; following installments will appear in regular issues of SPONSOR during August.

**Extra copies:** Tv Radio Basics is distributed to all SPONSOR subscribers with the 27 July issue as "Part Two." In addition, you may order extra copies of the issue at 82¢ each. See ad containing coupon for ordering extra copies of Tv Radio Basics, page 235.

**"Do-it-yourself" index tabs:** Right inside the cover of your Tv Radio Basics, you'll find a card containing a set of convenient index tabs to help you use Basics. You simply remove the tabs then fix them to each introduction page using an adhesive which needs no wetting.

# "WHY SHOULD I BUY SPOT RADIO?"

One of most detailed answers for clients is contained in John Blair presentation which combines the sound of stations with facts, figures and actual case histories for advertisers who've had success on air

## TEEN-AGERS LOVE



- 97% listen to radio every week
- 77% listen to radio daily
- 71% listen 5 days or more weekly
- 76% have their own radio for personal use

2 hours 20 minutes is average amount of daily listening

## SPOT RADIO harmonizes with the busy life of young housewives

- \* 95% listen to radio every week
- \* 80% listen daily an average of 2 1/4 hours



- \* favorite listening places are:
  - kitchen 38%
  - bedroom 20%
  - living room 17%
  - automobile 9%



"Spot radio is a sound medium," says John Blair & Co. and they set out to prove it in presentations to admen by playing taped excerpts from programs and personalities on the air. The objective: to provide the "feel" of the medium along with the facts and figures.

On these pages are slides from the basic Blair presentation which show you the kind of answer reps are equipped to give today to the client who asks: "Why should I buy spot radio?"

Immediately below are three of the fact-and-figures charts summing up the "reach" of spot radio. Its "impact" is shown on the page at right in the form of nine capsule case histories for a variety of mass-market products.

**SPOT RADIO'S REACH** is documented in three charts below taken from Blair presentation. Source of all four: RAB. Pulse. These are just few highlights from presentation's array of data



## 9 OUT OF 10 WORKINGMEN ARE REGULAR RADIO LISTENERS

### WHEN do they listen?

early morning	58%
afternoon	32%
evenings	31%

### WHAT do they listen to?

music	66%
news	55%
variety	7%

### WHERE do they listen?

in autos	51%
in kitchens	32%
in living rooms	27%

SOURCE: RAB, Pulse Survey, March 1956



**SPOT RADIO'S IMPACT** is documented best with case histories and testimonials like these covering nine varied client

**"PEPSI RELEASE"**  
SPOT RADIO TEST CAMPAIGN



As a radio success story I have never seen anything that comes close to it"

J. CLARKE MATTHEW  
NAT. ACCOUNT EXEC.

**TETLEY**  
SATURATION SPOT RADIO SELLS TETLEY

to 7 out of 10 homes in the nation each and every week

"In the last two years Tetley has moved up to the 2nd largest-selling tea brand. We depend upon Radio for new customers and to keep our old ones. To us Radio is our life blood."

President, Tetley Tea Co.

**NEW "HEAVENLY" COFFEE**  
SKYROCKETS TO 3RD PLACE VIA SPOT RADIO



After 14 months, a pete go... New York CHOC emerged a THIRD PLACE... with brands 40, 50 and 60 years in the market.

Food products, biggest category among spot radio clients with \$8,291,000 spending in first quarter 1957, are rich source of success stories

**slenderella**  
did it with Half of their budget in Spot Radio!

	NUMBER OF SALONS	NUMBER OF CITIES
1953	25	9
1957	169	35

Larry Mack, Pres. wrote:  
"I owe it to radio"

Radio schedules were expanded from four to six times Slenderella's initial frequency

**AA**  
AMERICAN AIRLINES RELIES ON RADIO

"In our business we find it difficult to trace sales results, and even more important to relate results to media. But we know we have received more unsolicited reactions to Radio than from any other advertising we have done"

H. Cobb  
VP & Director of Advertising

**SEABOARD FINANCE**  
30 years of reliance on Spot Radio

Seaboard has been a good friend to Spot Radio and Radio has returned that friendship with a rich reward of sound business and institutional strength. 243 millions of dollars worth.

Radio is still our most productive source of business at lowest cost.

VP of Seaboard Finance Co.

Services, whether they provide glamor for the midriff or money for bills, have found spot radio delivers customers at an economical rate

**PALL MALL**  
SPOT RADIO PAYS PALL MALLS FURTHER

TOP 5 CIGARETTES	
1950	1957
1 CAMEL	1 CAMEL
2 LUCKY STRIKE	2 PALL MALL
3 CHESTERFIELD	3 LUCKY STRIKE
4 PHILIP MORRIS	4 CHESTERFIELD
5 PALL MALL	5 WINSTON

PIONEER IN THE CONTINUOUS USE OF SATURATION RADIO IN COMBINATION WITH VISUAL MEDIA

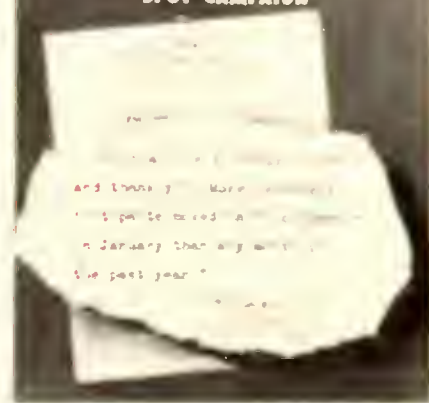
**Black Label BEER**  
SPOT RADIO ROCKETED CANNONS BEER FROM 5TH TO 2ND PLACE!

When... has increased from 160th... to 2 million barrels... you'll agree that here's a case history that validates the claim that Radio properly and adequately utilized, can be a powerful advertising medium.

VP of Seaboard



**Pepsodent**  
"YOU'LL WONDER WHERE THE YELLOW WENT" SPOT CAMPAIGN



And... More... spots... in January than any other... the past year.

Tobacco, beer, drugs, you name it, there are case histories from literally every type of business in existence. These are some of the best

# NEW AND RENEW

## NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Angostura-Wupperman, NY	Ruthrauff & Ryan, NY	CBS 201	Arthur Godfrey; alt F 10:15-10:30 am; 13 Sept; 13 wks
Armour, Chi	N. W. Ayer, Chi	CBS 201	Arthur Godfrey; Th & every 4th F 11:15-11:30 am; 26 Sept; 52 wks
Hudson Vitamin, NY	Pace, NY	MBS	Gabriel Heatter; Su 5:45-6 pm; 5-min seg; 18 Aug; 13 wks
Rhodes Pharmacal, Cleveland	Olian & Bronner, Chi	MBS	Gabriel Heatter; one day per wk 7:30-7:35 pm; Sept; 52 wks
Sleep-Eze, LA	Milton Carlson, LA	MBS	Gabriel Heatter; Su 5:45-6 pm; 5-min seg; 8 Sept; 13 wks
Sterling Drug, NY	DFS, NY	CBS 201	Gunsake; Su 6:30-6:55 pm; 5-min seg; 7 July; 13 wks
Woman's Day, NY	Paris & Peart, NY	CBS 131	Nora Drake; M 1-1:15 pm; 1/2 spon; 1 July only
Woman's Day, NY	Paris & Peart, NY	CBS 131	Our Gal Sunday Sunday; Th, F 2:45-3 pm; 1/2 spon; 27, 28 June only
Woman's Day, NY	Paris & Peart, NY	CBS 131	Road of Life; Tu 1:45-2 pm; 2 July only
Woman's Day, NY	Paris & Peart, NY	CBS 131	Second Mrs. Burton; W 2:15-2:30 pm; 1/2 spon; 26 June only

## RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
R. J. Reynolds, Winston-Salem	Wm Esty, NY	NBC 100	Grand Ole Opry; Sa 10:30-11 pm; 6 July; 13 wks
Beltone, Chi	Olian & Bronner, Chi	MBS 480	Gabriel Heatter; Tu 7:30-7:35 pm; 10 Sept; 26 wks

## BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Elliot F. Alexander	BBDO, public rel's acct exec	ABC, Hollywood, mgr advtg & promotion
Robert W. Allen		WEEI, Boston, sls rep
Jules Arbib	NBC Tv Films, NY, sls rep NY State	Same, southeast sls supvr
Richard Baldwin	NBC Tv. Films, NY, south central sls supvr	Same, central sls supvr
Lionel Baxter	WIBC-Radio, Phila, managing dir	Storer Brdcastg, Miami, vp
Charles Bennett	Schenectady Gazette, Albany rep	WGY, Schenectady, sls staff
Robert Blackmore	NBC Tv Films, NY, northern Calif sls rep	Same, Calif sls supvr
Wally Blake	KIVA-TV, Yuma, ops mgr, newsman, photog	KICO, Calexico, asst mgr & dir prom
Betty Boucher	ABC, NY, mgr stn clearance	Same, head of network stn clearance
William Breen	NBC Tv Films, NY, southeast sls supvr	Same, northeast sls supvr
Harry Bubeck	Leo Burnett, Chi, sls staff	Screen Gems, Chi, sls staff
John J. Burke		WCAU Comm Film Production Div, Phila, asst to supvr
James L. Caddigan	Allen B. DuMont, NY, dir of programing & production & dir of Electronicam div	Odyssey Productions, NY, vp & treas
F. Douglas Chingo	KCRG-TV, Cedar Rapids	KDAL-TV, Duluth, local sls rep
Charles M. Conner	WTCN, Minneapolis	WGRY, Gary, stn mgr
Daniel M. Curtis	NBC Tv Films, NY, eastern sls mgr	Same, mgr of regional sls
Robert H. Dodd		KOBY, SF, sls staff
Allen W. Dunn	KNTV, San Jose, production dept	KLRJ-TV, Las Vegas, ntl sls mgr
Claude H. Frazier	WAGA-Radio, Atlanta, managing dir	Storer Brdcastg, Miami, vp
Milton Fruchtmann	NBC-TV, NY, dir & asso producer	Odyssey Productions, NY, exec dir
Larry Gibbons		KFBI, Wichita, sls dept
Eric H. Haight	International Affiliates, NY, priv investment activities	NTA, NY, treas
Don Harris		KEPR-TV, Pasco, sls staff
Gene M. Heard	McCann-Erickson, Houston, radio-tv time buyer & prod	KTRK-TV, Houston, sls staff
Ben A. Hudelson	Westinghouse Brdcastg, NY, production supvr	WRCA-TV, NY, mgr production
Irving Hunter	WLBZ, Bangor	Same, co-ordinator of sls service & programing
Jim Jarvis		WLW-I, Cincinnati, sls staff
Bert Julian	WISH, Indianapolis	WLW-I, Cincinnati, sls staff
Jerry Kelly, Jr.	DFS, NY	Devney Inc, NY, acct exec
Robert E. Kintner	NBC, NY, exec vp tv net pgms & sls	Same, plus board of directors
Richard C. Landsman	Katz, NY	WBAL-TV, Baltimore, asst sls mgr
Milt Lewis	WTTV, Bloomington, local, reg'l & nat'l sls	WLW-I, Cincinnati, sls staff
Irv Lichtenstein	WWDC, Washington, dir publicity & prom	WWDC, Inc, Washington, vp in chg publicity, audience & sls prom, & research
Charles D. Linton, Jr.	WTTV, Bloomington	WLW-I, Cincinnati, sls staff
John R. Mahoney	WIBC, Phila, gen mgr	Same, stn mgr and sls mgr
Joseph K. Marshall	KCBS, SF, sls staff	CBS Radio Spot Sls, SF, acct exec
Tom Matthews	WNEM-TV, Bay City, pgm dir	Same, dir of ops
James S. McMurry		WPFH, Wilmington, ops mgr
John McRae	KOBY, SF, local sls mgr	Same, gen sls mgr
Raymond G. Mercier	WCSH, Portland, pgm dir	Same, stn mgr
Gene Milford	MKR Productions, pres	Mills-Milford-Park, NY, partner
Herbert Miller	NBC Tv Films, NY, sls rep Kansas & Missouri	Same, midwest sls supvr
Ted Mills	NBC, NY, exec prod	Mills-Milford-Park, NY, partner
Stanley Moldow	CBS TV Film Sales, NY, supvr film distribution	Same, film co-ordinator
Ben Park	NBC, NY, dir public affairs	Mills-Milford-Park, NY, partner
William A. Patton	KSIX-TV, Corpus Christi, comm mgr	KLFY, Lafayette, vp & gen mgr
W. A. Reese	WDMJ-TV, Marquette	WEHT-TV, Henderson, sls service co-ordinator
Emanuel Sacks	NBC, NY, vp tv net pgms	Same, plus board of directors
Jerome B. Samuelsohn	WCAU-TV, Phila, prod-dir	Same, plus WCAU Comm Film Production Div, asst to supvr
Marshall Schacker	French & Italian film interests, NY, rep	Robert J. Enders, NY, head
George C. Steele, Jr.	WCAU-TV, Phila, sls staff	Same, sls rep
Joe Thompson	KHEP, Phoenix, sls mgr	KHEY, El Paso, mgr
Walter L. Thrift	Tv Pgms of America, rep	ABC Film Syndication, Va, mid-southern sls rep
John F. Tobin	NBC Tv Film, NY, northeast sls supvr	Same, eastern sls mgr
Harry Travis	WNEM-TV, Bay City, stn mgr	Same, vp & asst gen mgr
Charles Vanda	WCAU Stations, Phila, vp in chg tv	Same, plus WCAU Comm Film Production Div, supvr
George Vickery	WTVJ, Miami, public service dir and publicity dir	Same, publicity dir and merchandising dir
Myron T. Wile	Citizens' Savings Bank & Trust, Hamilton, vp in chg business developm't & public rel's	WSRS, Cleveland, board of dir's and vp & business mgr
William E. Young	Screen Gems, NY, eastern rep	Same, north-central div mgr





## **"When media owners give us good information we can draw good conclusions,"**

*says William (Pete) Matthews, Executive Assistant to the Media Director, Young & Rubicam*

"We find that more and more media owners are asking their research people to come in and see us before they get started on a research project. Naturally, this attitude, which I feel is quite constructive, has helped them do a much better all-around job in their promotion, trade paper advertising, direct mail and, of course, their information advertising in the Rate books.

"Now as far as the *Standard Rate* books are concerned, we feel, and certainly make that feeling known to our own publication accounts, that basic information in the Rate books is always likely to stimulate a buyer preparing a list. Giving him some basic information to start with will certainly lead him to make further comparisons. But, of course, it must be basic."

These remarks were made by Mr. Matthews in the course of an interview, part of STANDARD RATE & DATA's continuing study of advertiser and agency buying practices. These research findings are passed along to media owners in field report bulletin form, in Handbooks and in Copy Organizers to help them

match their sales approaches and Service-Ads to buyers' needs. On the subject of convenient information sources, Mr. Matthews went on to say, "We try to keep pertinent information in our files, but searching it out will often consume more time than you can afford.

"A buyer who is trying to decide just which of the available media he should consider is really going through a process of elimination, a process of comparing information that can be shown in the Rate books and then if a medium is indicated as a possibility, he can get further information. But he will have saved a great deal of time in the process."

From time to time we reproduce, in this series of "aditorials", Service-Ads which contain substantial portions of the material that agency people and advertisers themselves designate as helpful to them in selecting the best media for specific advertising programs. Six of the hundreds of useful Service-Ads you'll find each month in SRDS are reproduced on the following pages.

*(continued on next page)*

# Service-Ads in SRDS help agencies and

Here are a few examples of the hundreds of Service-Ads you'll find in the various editions of SRDS that offer the kind of basic information that "Pete" Matthews talks about on the preceding page. It is obvious that these publishers and station owners understand the difference between the purpose of their "impression ads" in the editorial-type advertising publications and their Service-Ads in SRDS. They know that agency men and advertisers use SRDS when they're solving market and media problems and making media decisions. The unique characteristic that creates the

opportunity to "sell by helping people buy" is that SRDS does not just "reach" buyers of media...buyers reach for SRDS. In SRDS publications you do not seek to interest buyers in your media information. Here, buyers seek such information.

Furthermore, you know exactly what kind of user traffic your Service-Ad gets in SRDS—no graphic arts people, no copy cubs, no counter-display specialists, few retail store advertising people...*national and regional buyers of space and time are the regular users of SRDS*—media buyers, account executives,

**Mass movement of goods in Georgia demands that major advertising effort be concentrated on Metropolitan Atlanta**

**POPULATION NOW OVER 885,000**

Metropolitan Atlanta is the densely populated, high-income area that accounts for ONE THIRD of Georgia's retail sales. Add in Atlanta's Retail Trading Zone and you get OVER ONE HALF (52.4% of Georgia's retail sales. The Atlanta Journal and Constitution dominates this mass market for you. But in addition these newspapers give you a state-wide readership of remarkable intensity. Few newspapers in the nation, none in Dixie, enable you to concentrate so heavily on an entire state.

	POPULATION	% OF STATE	FAMILIES	% OF STATE	COVERED AREA	% OF STATE	SMOKE	% OF STATE	RETAIL SALES	% OF STATE	NET EXPOSURE	% OF STATE
ATLANTA	885,000	22.7	242,779	24.9	359,750	75.2	214,244	81.5	21,574,995,000	34.0	21,574,995,000	32.9
ATLANTA RETAIL TRADING ZONE AND METRO ATLANTA (19 County Area)	1,717,300	40.2	475,100	34.9	557,273	75.2	334,150	47.3	31,870,447,000	54.1	33,513,934,000	52.4
GEORGIA (Entire State 1959 Census)	2,722,100	100.0	974,200	100.0	437,453	42.8	432,705	46.2	52,470,897,000	100.0	54,709,514,000	100.0

**Greatest circulation in the South**  
ABC Publisher's Bureau, 4-30-56  
**452,667 Daily 504,759 Sunday**  
Chart Source: ABC Audit, 12 mos. ending Sept. 30, 1955.  
Sales Management Service of Bureau Power, 3-18-57.  
Photographic Planning Center, latest of available information.

**The Atlanta Journal**  
Covers Dixie Like the Dew  
**THE ATLANTA CONSTITUTION**  
The South's Standard Newspaper  
Represented by Kelly-Smith Co.

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Here, a capsulation of the main features of the POST story reminds buyers, at the very point of comparison, of the six basic values this medium offers.

This ATLANTA JOURNAL-CONSTITUTION Service-Ad, facing the Georgia state map, sells a market... and charts the market coverage story as well. SRDS Field Research tells us this is basic data in the eyes of anyone involved in the media-buying function.

## Why America's most successful advertisers choose The Saturday Evening Post

**CIRCULATION** Advertisers watch CIRCULATION trends closely, and the more thoughtful ones follow the readers. In this light, the Post's recent growth is a significant claim to its steady, healthy gains of recent years. To 1956 the Post's circulation went from 4,561,636 for the first six months to 4,949,641\* for the last half year. And to date, every issue of the new year has topped 5,100,000! The Post has reached an all-time high in popularity with readers!

**IMPACT** Advertising has greater IMPACT in the Post. Extensive surveys show that weekly magazine readers spend much more time with the Post, pay more attention to Post advertising and have more confidence in the products they meet on its pages.

**MERCHANDISING** The Post offers more thorough MERCHANDISING service than any other magazine. Among its extra services are special trade-relations departments and a nationwide trade-relations staff which constantly makes calls at all distributive levels.

**RESULTS** The RESULTS: The Saturday Evening Post has a readership that is more loyal, more active, more thoroughly read—and more actively responded to—than ever before!

**COVERAGE** Post COVERAGE is greater than ever before. Its week-end editions are read by 50% of the newsmen; it now reaches 1 out of every 7.5 persons over 10 years old in America. Post sales are heaviest in major market areas!

**AUDIENCE** The Post gets to an all family AUDIENCE. In Post reading homes, it is read by 96% of the husbands, 94% of the wives, over 95% of the sons and daughters. And this is a vital audience, too, for 50% of all Post readers are 35 or younger.

**POST** America reads the Post

\*Publisher's estimate



# advertisers buy space and time

advertising managers—the people most concerned with market and media selection.

In SRDS you need not divert promotion dollars to costly artwork, nor use space for attention-getting devices. When your prospect turns to SRDS he wants useful information, arranged in simple, orderly fashion, to help him buy wisely without wasting time.

The five Service-Ads on this spread, and the one on the following page, are good examples of ads built to serve SRDS users when they're building schedules; revising them; defending them; making final decisions.

(continued on the following page)

**Farming & Farm Home**  
**New Jersey Farm and Garden**  
**New Mexico Farm & Ranch**

HIGHEST INCOME-PER-ACRE FARMER IN AMERICA

A HALF BILLION

WHERE THE REAL FARMERS ARE

**FARM AND GARDEN**

Consumer Magazine

One thing most people interested in farm markets say they like in Service-Ads is income data that helps them apportion budgets soundly; data like that which the New Jersey FARM and GARDEN presents here.

**When You Buy KANSAS CITY'S BEST BUY... KMBC-KFRM**

The Kansas City Trade Area Radio Team

KANSAS CITY'S BEST BUY

KMBC-KFRM

Wherever they go our field reporters find agency people and advertisers enthusiastic about these "acetate" Service-Ads that overlay state maps in SRDS. Here KMBC-KFRM combine this opportunity to show their coverage patterns with a generous portion of market data and rating reports.

**WROC-TV**

No matter how you slice it!

WROC-TV and only WROC-TV can guarantee maximum circulation throughout the ROCHESTER area

MARKET COVERAGE

WROC-TV (11-12)	26.2%	WROC-TV (12-1)	24.1%
WROC-TV (1-2)	24.0%	WROC-TV (2-3)	27.6%
WROC-TV (3-4)	22.7%	WROC-TV (4-5)	18.6%

WROC-TV

WROC-TV provides data on homes delivered in the Rochester area, broken down for buyers' convenience by total market coverage, daytime circulation, nighttime circulation . . . and for various periods; monthly, once a week and daily average.



## Service-Ads in SRDS help agencies and advertisers buy space and time

Class 148  
Transportation, Traffic

Class 148  
Transportation, Traffic

### Traffic World

**8 Traffic World Circulation Estimates**

1. **General Circulation** (to be built on the basis of the 1970 Census of the United States)

2. **Subscription Circulation** (to be built on the basis of the 1970 Census of the United States)

3. **Newsstand Circulation** (to be built on the basis of the 1970 Census of the United States)

4. **Other Circulation** (to be built on the basis of the 1970 Census of the United States)

5. **Total Circulation** (to be built on the basis of the 1970 Census of the United States)

6. **Estimated Circulation** (to be built on the basis of the 1970 Census of the United States)

7. **Estimated Circulation** (to be built on the basis of the 1970 Census of the United States)

8. **Estimated Circulation** (to be built on the basis of the 1970 Census of the United States)

### TRAFFIC WORLD

**ADVERTISING RATES**

1. **Full Page** (10 columns x 6 lines) - \$100.00

2. **Half Page** (5 columns x 6 lines) - \$50.00

3. **Quarter Page** (3 columns x 6 lines) - \$25.00

4. **One Column** (1 column x 6 lines) - \$10.00

5. **Two Column** (2 columns x 6 lines) - \$20.00

6. **Three Column** (3 columns x 6 lines) - \$30.00

7. **Four Column** (4 columns x 6 lines) - \$40.00

8. **Five Column** (5 columns x 6 lines) - \$50.00

9. **Six Column** (6 columns x 6 lines) - \$60.00

10. **Seven Column** (7 columns x 6 lines) - \$70.00

11. **Eight Column** (8 columns x 6 lines) - \$80.00

12. **Nine Column** (9 columns x 6 lines) - \$90.00

13. **Ten Column** (10 columns x 6 lines) - \$100.00

14. **Eleven Column** (11 columns x 6 lines) - \$110.00

15. **Twelve Column** (12 columns x 6 lines) - \$120.00

16. **Thirteen Column** (13 columns x 6 lines) - \$130.00

17. **Fourteen Column** (14 columns x 6 lines) - \$140.00

18. **Fifteen Column** (15 columns x 6 lines) - \$150.00

19. **Sixteen Column** (16 columns x 6 lines) - \$160.00

20. **Seventeen Column** (17 columns x 6 lines) - \$170.00

21. **Eighteen Column** (18 columns x 6 lines) - \$180.00

22. **Nineteen Column** (19 columns x 6 lines) - \$190.00

23. **Twenty Column** (20 columns x 6 lines) - \$200.00

24. **Twenty-One Column** (21 columns x 6 lines) - \$210.00

25. **Twenty-Two Column** (22 columns x 6 lines) - \$220.00

26. **Twenty-Three Column** (23 columns x 6 lines) - \$230.00

27. **Twenty-Four Column** (24 columns x 6 lines) - \$240.00

28. **Twenty-Five Column** (25 columns x 6 lines) - \$250.00

29. **Twenty-Six Column** (26 columns x 6 lines) - \$260.00

30. **Twenty-Seven Column** (27 columns x 6 lines) - \$270.00

31. **Twenty-Eight Column** (28 columns x 6 lines) - \$280.00

32. **Twenty-Nine Column** (29 columns x 6 lines) - \$290.00

33. **Thirty Column** (30 columns x 6 lines) - \$300.00

34. **Thirty-One Column** (31 columns x 6 lines) - \$310.00

35. **Thirty-Two Column** (32 columns x 6 lines) - \$320.00

36. **Thirty-Three Column** (33 columns x 6 lines) - \$330.00

37. **Thirty-Four Column** (34 columns x 6 lines) - \$340.00

38. **Thirty-Five Column** (35 columns x 6 lines) - \$350.00

39. **Thirty-Six Column** (36 columns x 6 lines) - \$360.00

40. **Thirty-Seven Column** (37 columns x 6 lines) - \$370.00

41. **Thirty-Eight Column** (38 columns x 6 lines) - \$380.00

42. **Thirty-Nine Column** (39 columns x 6 lines) - \$390.00

43. **Forty Column** (40 columns x 6 lines) - \$400.00

44. **Forty-One Column** (41 columns x 6 lines) - \$410.00

45. **Forty-Two Column** (42 columns x 6 lines) - \$420.00

46. **Forty-Three Column** (43 columns x 6 lines) - \$430.00

47. **Forty-Four Column** (44 columns x 6 lines) - \$440.00

48. **Forty-Five Column** (45 columns x 6 lines) - \$450.00

49. **Forty-Six Column** (46 columns x 6 lines) - \$460.00

50. **Forty-Seven Column** (47 columns x 6 lines) - \$470.00

51. **Forty-Eight Column** (48 columns x 6 lines) - \$480.00

52. **Forty-Nine Column** (49 columns x 6 lines) - \$490.00

53. **Fifty Column** (50 columns x 6 lines) - \$500.00

54. **Fifty-One Column** (51 columns x 6 lines) - \$510.00

55. **Fifty-Two Column** (52 columns x 6 lines) - \$520.00

56. **Fifty-Three Column** (53 columns x 6 lines) - \$530.00

57. **Fifty-Four Column** (54 columns x 6 lines) - \$540.00

58. **Fifty-Five Column** (55 columns x 6 lines) - \$550.00

59. **Fifty-Six Column** (56 columns x 6 lines) - \$560.00

60. **Fifty-Seven Column** (57 columns x 6 lines) - \$570.00

61. **Fifty-Eight Column** (58 columns x 6 lines) - \$580.00

62. **Fifty-Nine Column** (59 columns x 6 lines) - \$590.00

63. **Sixty Column** (60 columns x 6 lines) - \$600.00

64. **Sixty-One Column** (61 columns x 6 lines) - \$610.00

65. **Sixty-Two Column** (62 columns x 6 lines) - \$620.00

66. **Sixty-Three Column** (63 columns x 6 lines) - \$630.00

67. **Sixty-Four Column** (64 columns x 6 lines) - \$640.00

68. **Sixty-Five Column** (65 columns x 6 lines) - \$650.00

69. **Sixty-Six Column** (66 columns x 6 lines) - \$660.00

70. **Sixty-Seven Column** (67 columns x 6 lines) - \$670.00

71. **Sixty-Eight Column** (68 columns x 6 lines) - \$680.00

72. **Sixty-Nine Column** (69 columns x 6 lines) - \$690.00

73. **Seventy Column** (70 columns x 6 lines) - \$700.00

74. **Seventy-One Column** (71 columns x 6 lines) - \$710.00

75. **Seventy-Two Column** (72 columns x 6 lines) - \$720.00

76. **Seventy-Three Column** (73 columns x 6 lines) - \$730.00

77. **Seventy-Four Column** (74 columns x 6 lines) - \$740.00

78. **Seventy-Five Column** (75 columns x 6 lines) - \$750.00

79. **Seventy-Six Column** (76 columns x 6 lines) - \$760.00

80. **Seventy-Seven Column** (77 columns x 6 lines) - \$770.00

81. **Seventy-Eight Column** (78 columns x 6 lines) - \$780.00

82. **Seventy-Nine Column** (79 columns x 6 lines) - \$790.00

83. **Eighty Column** (80 columns x 6 lines) - \$800.00

84. **Eighty-One Column** (81 columns x 6 lines) - \$810.00

85. **Eighty-Two Column** (82 columns x 6 lines) - \$820.00

86. **Eighty-Three Column** (83 columns x 6 lines) - \$830.00

87. **Eighty-Four Column** (84 columns x 6 lines) - \$840.00

88. **Eighty-Five Column** (85 columns x 6 lines) - \$850.00

89. **Eighty-Six Column** (86 columns x 6 lines) - \$860.00

90. **Eighty-Seven Column** (87 columns x 6 lines) - \$870.00

91. **Eighty-Eight Column** (88 columns x 6 lines) - \$880.00

92. **Eighty-Nine Column** (89 columns x 6 lines) - \$890.00

93. **Ninety Column** (90 columns x 6 lines) - \$900.00

94. **Ninety-One Column** (91 columns x 6 lines) - \$910.00

95. **Ninety-Two Column** (92 columns x 6 lines) - \$920.00

96. **Ninety-Three Column** (93 columns x 6 lines) - \$930.00

97. **Ninety-Four Column** (94 columns x 6 lines) - \$940.00

98. **Ninety-Five Column** (95 columns x 6 lines) - \$950.00

99. **Ninety-Six Column** (96 columns x 6 lines) - \$960.00

100. **Ninety-Seven Column** (97 columns x 6 lines) - \$970.00

101. **Ninety-Eight Column** (98 columns x 6 lines) - \$98

**TRAFFIC WORLD** leads off with terse answers to the most important questions buyers of media ask, "Who are your readers, what do they do, and how does your publication serve their main job interests?" Supplementary data demonstrates high readership and advertising leadership. Brief Service-Ads in other classifications refer users to this page for detailed information.

**SRDS Service Salesmen can help  
you fit your own promotion  
to the media-buying pattern**

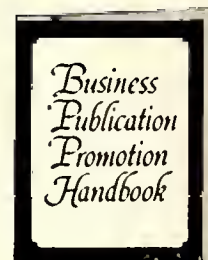
For eleven years *Standard Rate's* Service Salesmen have had continuous access to the field reports of interviews with people in agency and advertiser organizations who participate in the media-buying function. Each SRDS representative possesses a considerable storehouse of practical and highly useable information on the things that influence buying decisions and the kinds of information that help form decisions—whether in the preliminary, intermediate or final stages of media selection. The SRDS man who calls on you will be very happy to sit down with

you and review your own sales and sales promotion objectives, culling from his own analysis of the SRDS research and from his working relationship with many other media owners, the most pertinent information and ideas that will help you present the special values of your medium in terms that buyers can use to their advantage . . . and most assuredly to yours.

If you'd like specific information applicable to your own promotional approach in advance of the next SRDS Service Salesman's call, write to Albert W. Moss, Executive Vice President, Standard Rate & Data Service, Inc., 420 Lexington Avenue, New York 17, N. Y.





## Promotion Hand- books Available

Interesting and informative 54-page *Consumer Magazine Handbook* summarizes and analyzes the viewpoints, practices and needs of those who buy space in consumer magazines. This digest of hundreds of interviews with buyers of magazine space offers a revealing glimpse of the decision side of the media-buying desk in terms of what you can do to influence the people your representatives must sell.



A newly revised *Business Publication Promotion Handbook* reflects the significant findings of field research conducted throughout the eight years that have ensued since the first book was prepared. It contains a new chapter on the spread of media evaluation and schedule planning through all twelve months of the year.

**Copies of both the Business Publication and Consumer Magazine Handbooks are available at no cost to publishers and their staffs.**

**SRDS** Standard Rate & Data Service, Inc.    

*The national authority serving the media-buying function*

Walter E. Botthof, Publisher

1740 Ridge Avenue, Evanston, Ill. *Sales Offices:* Evanston, New York, Los Angeles



## ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Anthony Alberti	Burke Dowling Adams NY acct exec	Advertising Agencies Studio City merchandising & sls vp
Gordon F Baird		Same vp
Hal Ballmann		BBDO LA media dept
G. B. Battey, Jr.		
Kirke Beard	Mountain States Telephone Denver, production of institutional advtg	Mark Schreiber Advtg Denver production mgr
Victor C. Bloede	Anderson McConnell, LA gen mgr	Same vp
Jean S. Brown		Benton & Bowles NY copy chief and plans board
Gilbert L. Burton	Lennen & Newell, NY	Grey Advtg NY copy group supvrs
Harry W. Chesley, Jr.	Guild, Bascom & Bonfigli SF gen mgr	Same vp
George J. Cobak	D'Arcy Advtg, St. Louis, exec vp & dir	Same pres
Edward D. Cummings	Iersop Advtg, Akron	Same pres & gen mgr
Andrew Diddel	Robert W. Orr, NY, media dir	Burke Dowling Adams NY media dept
Edgar J. Donaldson	Eastern Air Lines, NY, sls mgr	Kudner NY acct mgr
Gordon W. Elliott	Ketchum, MacLeod & Grove, Pittsburgh, dir of tv & radio	Same vp
John Emmart	Curtis Publishing, Phila., visual dir	Aubrey Finlay Marley & Hodgson Chicago creative dir
Robert M. Ganger		Roy S. Durstine SF exc staff west coast accts
William H. Gebhardt	D'Arcy Advtg, St. Louis, chairman of the board	Same plus chairman of exec committees
Dr. Alberta Gilinsky	Booke, Smith, French & Dorrance, radio tv dir	Walter J. Klein Charlotte acct exec
Irwin A. Goldberg	Kenyon & Eckhardt, NY asst acct research supvrs	Same account research supvrs
Larry Gross	Grey Advtg, NY	Charles W. Hoyt NY research supvrs
George H. Guinan	J. M. Mathes, NY, acct exec	Grey Advtg NY acct exec
Dick Halstead	Robert W. Orr, NY, vp & acct exec	Burke Dowling Adams NY acct exec
Robert O. Holleran	Galvin-Farris, Kansas City acct exec	Halstead Asso. Kansas City head
Francis Howard	Glenn Advtg, San Antonio, vp	Same advtg dir for brewery
Glen Joelyn		Edward Petry, Boston, chg of radio sls New England area
Curran A. Johnson	Sherman K. Ellis, NY, vp in chg creative work	MacFarland Aveyard Chi vp and chairman of plans board
B. David Kaplan	Hemphill Inc., Pittsburgh, vp	W. S. Walker Advtg Pittsburgh acct supvrs
James C. Kissman	Norman, Craig & Kummel, NY vp & treas	Same exec vp
Aaron Krochmal	BBDO, LA, production asst	Advertising Agencies, Studio City production dir
Eugene H. Kummel	Standard Register, Pittsburgh, special accounts rep	Dubin, Feldman & Kahn Pittsburgh acct exec
William J. Laffey	Norman, Craig & Kummel, NY, vp & secty	Same, exec vp
Edwin Leet	Donahue & Coe, NY, media buyer	Fuller & Smith & Ross, NY media buyer
Eric Marder	Fuller & Smith & Ross, Cleveland, acct exec	W. S. Walker Advtg, Pittsburgh acct exec
Paul Markman	Kenyon & Eckhardt, NY, acct research supvrs	Same supvrs of market research
Petterson B. Marzoni	BBDO, NY, acct group supvrs, vp and dir	Same, LA, acct supvrs, vp and dir
Grace McMullan	D'Arcy Advtg, NY, dir of research	Same, vp
Francis Nestler	Gardner Advtg, St. Louis, radio-tv estimator and time buyer	Same, chief time buyer
	Pacific Hotel Publications, LA, production mgr of Guest Informant	McCann-Erickson, LA, asst production mgr
Norman B. Norman	Norman, Craig & Kummel, NY, exec vp	Same, pres
David North	Martinson's Coffee Co., NY, advtg dir	Blaine-Thompson, NY exec staff & plans board comm prod-ucts div
Jere Patterson	Time-Life International, NY, prom mgr	Erwin, Wasey, NY exec vp
Daniel Potter	Wm. Esty, NY, tv dept	NCGK, NY, dir of radio-tv media
George M. Prince	Rumrill Co., NY, exec vp	Rumrill Co., Utica, exec vp Moser & Cotins Div
William Raidt	D'Arcy Advtg, NY, acct supvrs	Same, vp
Carl Reimers		Hoffman-Manning, NY, acct exec supvrs and head of plans board
Norman C. Sabee	Crosley & Bendix Home Appliance, ntl advtg mgr	Kudner Agency, NY, acct mgr
Jack Schlichenmaier	Glenn Advtg, San Antonio, vp	Same, in chg San Antonio office
Ray Shaffer	Beaumont & Hohman, Kansas City	Halstead Asso., Kansas City, copy chief
Dr. William T. Strauss	Ciba Pharmaceutical, NY	DCSGS, NY, vp & dir of professional div
Fred Thumin	Gardner Advtg, St. Louis, research asst	Same, group suovrs research dept
Bill Walsh	WEEI, Boston, sls staff	Edward Petry, Boston, head tv dept & office mgr
Herbert W. Warden	Ogilvy, Benson & Mather, NY, sr vp	Kastor, Farrell, Chesley & Clifford, NY exec vp
Dr. Elsa Whalley	Social Research, Chicago, research psychologist	Honig-Cooper Advtg, SF specialist in consumer motivation
Warren Wiethaupt	Gardner Advtg, St. Louis, media buyer	Same, chief space buyer
Philip Wise	Compton Advtg, NY, acct co-ordinator	Same, asst acct exec
Charles Hull Wolfe	McCann-Erickson, NY, copy chief	Criswold-Eshelman, Cleveland staff

## NEW FIRMS, NEW OFFICES (Change of address)

Agey Advertising, Miami, has changed its name to Southern Advertising  
 Blair Television's Chicago office has moved to new quarters at 333 North Michigan Avenue  
 CBS Radio Spot Sales has opened an office in St. Louis located at Ninth and Sidney Streets  
 Halstead Asso., Kansas City, newly formed advertising agency with offices in the Kemoer Building  
 Krupnick & Associates, St. Louis, has moved to new and expanded quarters at 508 North Grand Avenue  
 Bill Meeks Library, newly formed custom library of station identifications for music and news operators  
 Mills-Milford-Park, NY, newly formed film company, formally open for business effective 1 August  
 John D. Morgan, Chicago, newly formed advertising agency with offices at 360 N. Michigan Avenue  
 Odyssey Productions, NY, new film company to produce tv series  
 Olmsted & Foley has moved into new and expanded quarters at 1750 Hennepin Avenue  
 Package Research Institute, NY, recently-formed affiliate of Lippincott and Margulies  
 Edward Petry Co. has opened a new Boston office in the Statler office bldg  
 Rumrill Co., Rochester, has purchased Moser & Cotins, Utica the latter becoming a division of Rumrill and retaining its name  
 WCAU Stations, Philadelphia, has started a new division, WCAU Commercial Film Production  
 XEM-TV, Mexicali, new vhf station with offices in The Hotel Barbara Worth, El Centro, will start telecasting on 15 August

## STATION CHANGES

C-FUN, Vancouver, B.C. has appointed Devnev Inc. United States rep  
 KGAK, Gallup, New Mexico, has appointed Richard O'Connell, Inc. ntl reps  
 KGUN-TV, Tucson, has appointed Clark Brown Co. sls rep  
 KJAY, Topeka, has been purchased by Ed Schulz, Dale S. Helmers, D. William Overton of Kansas City, and Joseph W. McCroskrie of Leawood  
 John W. Kluge of Washington, has bought KOME, Tulsa, transaction subject to FCC approval  
 KRBB-TV, El Dorado, has appointed Richard O'Connell, Inc. ntl reps  
 KRKD, LA, has appointed Charles Bernard & Co., NY, ntl rep  
 KTFS, Texarkana, Texas, has appointed Richard O'Connell, Inc. ntl reps  
 KVEC-TV, San Luis Obispo, announces change of call letters to KSBY-TV by FCC authorization effective 14 June  
 KVLC, Little Rock, Arkansas, has appointed Richard O'Connell, Inc. ntl reps  
 Radio & TV Div. of Triangle Publications, Phila., has merged with that of WFIL-AM, FM, TV  
 Storer Broadcasting has appointed Katz Agency, NY, as ntl advtg reps for WPFH-TV, Delaware  
 WAHR, Miami Beach, has appointed Richard O'Connell, Inc. ntl reps  
 WERI, Westerly, RI, became the 30th Yankee Network affiliate effective 1 July  
 Richard D. Buckley and John B. Jaeger, chief exec officers of WNEW, NY, have purchased 100% of the stock of Inter-City Broadcasters licensee of WHIM, Providence, RI, subject to FCC approval  
 WKAT, ABC & MBS affiliate, Miami, has appointed Forjoe & Co. ntl rep  
 WPST-TV, Miami, will become ABC-TV Network's primary affiliate effective 1 August  
 WTTV, Indianapolis, has appointed Clark Brown Co. sls rep  
 WWTB, Tampa, has appointed Richard O'Connell, Inc. ntl reps  
 WYZE, Atlanta, has appointed Richard O'Connell, Inc. ntl reps  
 ZBM-TV, Pembroke, Bermuda, will become a CBS TV Network affiliate effective on or about 7 Nov



*Announcing . . .*

## **SPONSOR'S FIRST ANNUAL TV/RADIO TRADE PAPER ADVERTISING AWARDS**

**THE NEED:** Trade paper advertising in today's television and radio industry is improving. But quantity is moving faster than quality. Agencies and advertisers complain, "We don't get enough meat from trade ads." Stations ask, "What do buyers want to know?" On the premise that example is the best teacher, and to do our bit to inspire, stimulate, and reward the best campaigns of the tv and radio advertising industry, SPONSOR inaugurates its annual advertising awards. A distinguished group of tv and radio executives, each an active large-scale spot and network buyer, will serve as judges. SPONSOR reports with pride, and as an expression of advertiser/agency enthusiasm for such awards, that all but one of the invitations to serve on this panel was promptly accepted.

*Norman T. Glenn*  
Publisher



## COMPETITION DETAILS

### Who is eligible?

Any tv station, radio station, network, broadcast group, film syndicator, and broadcast service, rep, manufacturer, producer, or supplier.

### Award Classifications

tv stations	gross top hourly rate
Group 1.....	to \$500
Group 2.....	\$500 to \$1000
Group 3.....	\$1000 to \$1500
Group 4.....	\$1500 to \$2000
Group 5.....	\$2000 and over

### radio stations

Group 6.....	to \$150
Group 7.....	\$150 to \$300
Group 8.....	\$300 to \$450
Group 9.....	\$450 to \$600
Group 10.....	\$600 and over

Group 11.....	networks
Group 12.....	group-owned stations
Group 13.....	film syndicators
Group 14.....	tv commercial producers
Group 15.....	broadcast services, reps, manufacturers, producers, suppliers

### Awards

1. First-place winner in each group is awarded specially-designed plaque.
2. Promotion manager of each first-place winner is awarded a \$50 government bond and a certificate bearing his name.
3. Meritorious awards will be given 2nd, 3rd, 4th, and 5th place entries in each group.
4. Winning campaigns will be featured in an Awards Issue of SPONSOR.

### Entries

Each entry must consist of five or more different advertisements of a campaign that has been printed in any trade publication or publications during the 12 months preceding July 1957. Each entry must also include (1) classification in which entry belongs; (2) name and address of entry; (3) names of general manager, promotion manager, and advertising agency; (4) single page summary expressing objective and strategy of the campaign with results, if known. Each station of a group-owned company may enter its individual campaign. All entries become the property of SPONSOR.

### Deadline

Competition closes 15 August 1957. Winners will be announced in an issue of SPONSOR shortly after Labor Day, 1957.

### Judges

Judges are George Abrams, vice president in charge of advertising, Revlon; Donald Cady, vice president in charge of general advertising, Nestle; William Dekker, vice president in charge of Media, McCann-Erickson; Frank B. Kemp, vice president and director media, Compton; Peter G. Levathes, vice president and director media relations, Young & Rubicam; L. S. Matthews, vice president and manager media department, Leo Burnett; Francis Minehan, vice president and media director, SSC&B; Arthur Porter, vice president and media director, J. Walter Thompson; Rod MacDonald, vice president and media director, Guild, Bascom and Bonfigli.

### Special Contribution

... to Broadcasters' Promotion Association: To encourage the aims and activity of the fast-growing BPA, SPONSOR will contribute \$5000 to this organization for each tv and radio station name of the promotion manager of the station.

**ENTRY DEADLINE:  
15 AUGUST**

from the president of the

**BROADCASTERS' PROMOTION ASSOCIATION**

**BPA**

BROADCASTERS' PROMOTION ASSOCIATION, INC.

Charlton Building • 122 East 42nd Street • New York 17, N. Y. • MUrray Hill 7-0808

#### OFFICERS

President  
David E. Partridge  
Westinghouse  
Broadcasting Co., Inc.

First Vice President  
Charles A. Wilson  
WUN & WGN-TV

Second Vice President  
Montez Tjaden  
WTV

Secretary-Treasurer  
Ellen M. Johansen

#### DIRECTORS

Bruce Wallace  
WTMJ & WTMJ-TV

Haywood Meeks  
WMAI-TV

Roy C. Pedersen  
WDAV & WDAV-TV

Samuel Elber  
WEEB

Gene Odt  
WCCO-TV

Marion Aboenberg  
WDSU & WDSU-TV

Joe Zimmermann  
WFL & WFL-TV

Joe G. Hodgson  
KATV & KATV-TV

John M. Keys  
WMAQ & WMAQ-TV

Foster H. Brown  
WMOX

Howard W. Meagle  
WVA

Paul I. Woodland  
WQAL & WQAL-TV

March 21, 1957

Mr. Norman Glenn, Publisher

SPONSOR

40 East 49th Street  
New York, New York

Dear Norm:

Congratulations on your proposed trade paper advertising contest for the broadcasting industry!

The contest you propose cannot help but bring about a much-needed improvement in the quality of broadcast advertising in trade publications -- by encouraging stations and related businesses to take a more critical eye at their own advertising. It has always been a mystery to me why so many astute station operators have shown little or no imagination, inspiration, and showmanship in the advertising of their own facilities to the trade. Outstanding examples of broadcast advertising or campaigns in the trades have been painfully few and far between, despite the heavy expenditures made each year in this type of advertising.

I hardly need repeat, Norm, how delighted I am that SPONSOR plans to contribute \$500 to the Broadcasters' Promotion Association for each entry received in the contest. As President of BPA I can assure you I will do everything possible to promote the maximum number of entries among BPA member stations -- as well as the stations throughout the country. The funds derived from this generous contribution from SPONSOR will enable BPA to provide more and better services to its members -- and help assure its continuing growth and usefulness.

Cordially,

*David E. Partridge*

David E. Partridge  
President

DEP:J

**SPONSOR**

THE WEEKLY MAGAZINE TV AND RADIO ADVERTISERS USE

# SPONSOR ASKS

**What is there about your market which  
a buyer has to see personally to understand**



**Paul Miller**, *managing director, WWVA,  
Wheeling, West Virginia*

WWVA's 50,000 watt Upper Ohio Valley market has been struck by indus-



*"more than  
400,000  
industrial  
workers"*

trial lightning.

Coal from the hills, salt from the earth and water from the Ohio River make the WWVA market—43 important West Virginia, Pennsylvania and Ohio counties—the nation's fastest growing industrial region. Big industry translated itself into big family income and transformed the Upper Ohio Valley into an important market.

In the past five years, a billion dollars has been spent for plant expansion and new construction. Industry is diversified: steel, textiles, coal, chemicals, ceramics and many others. There has been a recent influx of primary aluminum manufacturing which means hundreds of new plants to process and fabricate the product. ORMET's new \$250,000,000 plant is the world's first fully integrated aluminum plant—so huge that new coal fields and power plants are being constructed to serve it. Result: thousands of new jobs and new families for the WWVA market.

What's more, industry is no longer confined to the Wheeling-Steubenville metropolitan area and the smaller towns bordering on the Ohio River. Industry is scattered throughout WWVA's 43-county Upper Ohio Valley market. Of tremendous importance is the fact that the Valley has more than 100,000 skilled and semi-skilled industrial workers.

Hundreds of millions of dollars in new plant construction are planned. Only sixteen weeks ago, Kaiser Aluminum selected the Upper Ohio Valley for the location of their new plant—an installation so large that it will consume more electricity than metropolitan Baltimore.

WWVA's market is in the midst of a second Industrial Revolution. Upper Ohio Valley families now rank among the nation's most prosperous. Effective media strategy should include a re-evaluation of the importance of the booming Upper Ohio Valley area.



**Fred Fletcher**, *v.p. and gen. mgr. of  
WRAL-TV, Raleigh-Durham, N. C.*

A visit to the Raleigh-Durham area demonstrates two vital concepts of Eastern North Carolina as a market which must be seen to be fully accepted. First, despite a common misconception about the south, Eastern



*"Interurban  
strip city"*

North Carolina is bustling, wide-awake and prosperous, having both fertile, multi-crop farms and highly developed industrialization (101 new industries were established in the last three years according to official state figures). The second is that Raleigh-Durham is uniquely situated in the heart of the longest strip city of the world, which runs continuously from almost one end of the state to the other.

Media men who visit this section of the "risen south" see concrete evidences of the state's booming economy (per family retail sales are highest in

the south, except Miami, higher than in 11 central states) in residential sections more plush than most in Westchester County and the almost total absence of shanty-towns. (Practically all "shanties" they see are actually tobacco curing barns, and tobacco farmers these days are very rich indeed.)

Media experts and sociologists studying population distribution trends have long been intrigued by the "interurban" strip city which extends from Charlotte for hundreds of miles to the eastern coast of the state.

More than a chain of adjacent municipalities, the individual cities of this metropolitan strip are linked by a common feeling of belonging—an attitude of unity. In actuality, it is one integrated market: Raleigh-Durham interurbians think nothing of driving 70 miles to a community down the strip for dinner, or to make a special purchase.

Visiting admen see for themselves that this unique tv market does not conform to the common pattern of an insular metropolitan area.

They will see how, because of the strategic location of Raleigh-Durham, it is possible to cover virtually all of populated North Carolina with three stations, if one is WRAL-TV.



**Linwood T. Pitman**, *promotion director,  
WCSH-TV, Portland, Maine*

Sixty or more percent of Maine's income is earned in the nine Maine counties served by WCSH-TV. Four neighboring New Hampshire counties contribute another \$266,000,000 annually to the WCSH-TV market, for a total of well over a billion dollars. Retail sales for the Channel 6 area, based on Jan. 1, 1957 SRDS consumer market estimates, reach \$833,122,000.

Maine is a home-town market state. Only three other states can show as



high a percentage of spendable income spent at local retail levels—82% in 1956. For the 13-county market WSBT-TV serves, this percentage holds at 81%.

Portland is Maine's only metropolitan market. It is more than 100 miles from Boston and is the largest market area north of Boston. Portland sup-



"a home-town market state"

ports, exclusive of chain-operated warehouses, six important food wholesalers, two drug wholesalers, more than 300 diversified manufacturing plants, shipping, fishing, railway terminal facilities for three railroads and the state's largest retail center. Its retail outlets regularly serve many thousands of home county (Cumberland) buyers and frequently more thousands from five adjoining Maine counties plus at least two New Hampshire counties.

Reflecting recent trends, Portland merchants have plowed many dollars back into retail shopping facility improvements during the past three to five years. Portland's second suburban shopping center is just now being completed. In-town stores have kept pace with face-lifting and interior modernization. Home building continues active and new schools mushroom in suburban areas. The past few years have seen a large spread of wholesale and warehouse construction in Portland's Bayside area.

While not highly industrialized, metropolitan Portland wage earners staff more than 300 manufacturing enterprises whose products fall into 85 classifications and range from automobile and marine batteries to yarns. Employment is highly stable and periods of general labor surplus in this market are rare. Average per capita income in the metropolitan Portland area is \$5,676.00, and in the 13-county market area \$4,715.00.

Each of the 13 counties benefits largely in the periods from July 1 to Labor Day from ever-increasing tourist and recreation business, with Maine and New Hampshire vying for the tourist dollars in their coastal, lake and mountain resort areas. Population of both states more than doubles during the mid-summer travel period.

# WHICH TV STATION Dominates SOUTH BEND?

THE SOUTH BEND-ELKHART TELEVISION AUDIENCE

RANK	PROGRAM	WSBT-TV	STATION "A"	STATION "B"
1.	I Love Lucy	57.5	43.0	
2.	I've Got A Secret	44.5		
3.	Red Skelton Show	43.1		
4.	Perry Como Show			
5.	G. E. Theatre	41.7		
6.	Hitchcock Presents	40.9		
7.	Playhouse 90	40.5		
8.	December Bride	39.6		
9.	Gunsmoke	39.0		
10.	\$64,000 Question	39.0		
11.	Climax	36.9	32.5	
12.	Lassie	36.4		
13.	The Millionaire	35.2		
14.	Brave Eagle	33.5		
15.	Zane Grey Theatre	32.5		
16.	Your Hit Parade			
17.	Jack Benny	31.7		
18.	Ed Sullivan	31.4		
19.	The Lineup	30.3		
20.	Loretta Young			
21.	Burns and Allen	29.5	29.7	
22.	Bob Cummings	29.1		
23.	People Are Funny			
24.	What's My Line	28.5		
25.	To Tell The Truth	28.5		

Latest ARB Rating — April 21 thru April 27

WSBT-TV carries 14 of the top 15 television shows in the South Bend market; 21 of the top 25; 37 of the top 50! One audience study after another proves that WSBT-TV dominates the South Bend television picture. You just don't cover South Bend unless you use it. Write for detailed market data.

PAUL H. RAYMER CO., INC., NATIONAL REPRESENTATIVES

# WSBT-TV

CBS... A CBS BASIC OPTIONAL STATION

**SOUTH  
BEND,  
IND.  
CHANNEL  
34**

# RADIO RESULTS

## AIR CONDITIONERS

SPONSOR: Cappy's Sporting Goods Store

AGENCY: Direct

**Capsule Case History:** Only through radio could this campaign have been carried off. When a promoter gets a sudden idea and wants to put it across immediately, radio can do the job. Case in point: at 3:30 p.m. on 3 July, this firm decided to stay open all day for the 4 July holiday. The weather forecast promised a sizzler and Cappy's wanted to promote the sale of room air conditioners. It immediately purchased 35 one-minute announcements on WOW. By 4:45 p.m., commercial copy had been written, transcribed, and approved by the client. At 4:55 p.m., only one hour and 25 minutes after the client's decision to promote, the first announcement was on the air. The copy line was "Get 'em while it's hot," implying that the holiday would be a scorcher. Despite a cross-up by the weatherman (the Fourth was fairly comfortable) Cappy's sold some 100 room air conditioners and set an all time one-day sales record.

WOW, Omaha

PURCHASE: Announcements

## AUTO DEALERS

SPONSOR: Herbert S. Faris, Inc.

AGENCY: Arthur Pine Asso.

**Capsule Case History:** Using the psychology of laughing at oneself has paid for this DeSoto-Plymouth dealer in New York City. Faris had been in business eight months when he decided to try radio advertising. Starting 17 June, this firm bought approximately 45 one-minute spots per week on WINS, between 10 a.m. and 7 p.m. Its aim was to get as much identification of its name and location across to car owners as quickly as possible. Its advertising kick was a transcription of a satisfied customer (voice: Allen Swift) laughing about "the deal he put over on Faris." The message refers to Faris as "Happy Herbie," and in low pressure style states: "he just doesn't know what he's doing when it comes to the low prices he sells his cars for." Within ten days, Faris' business had increased 300%. Spots are run on WMGM, between 7:30 and 9 a.m., but the bulk remains on WINS. Cost of campaign: some \$1,200 weekly.

WINS (& WMGM), N. Y.

PURCHASE: Announcements

## VARIOUS

SPONSOR: Group of merchants

AGENCY: Direct

**Capsule Case History:** A program where sponsors not only deliver their own commercials but are the "talent" as well has proved successful on this Oregon station. In April 1956, KORE launched the *Tally Ho Show*, a Monday-thru-Friday 15-minute morning program. It had two local merchants as participating sponsors. Today, *Tally Ho* runs 40 minutes (9:05-9:45 a.m.), has 10 sponsors, and a waiting list of anxious promoters. The show is run as a direct remote from a big corner table in the Tally Ho Room of the Eugene Hotel. The main part of the strictly ad-lib conversation which the sponsors themselves provide is devoted to items of local interest, events in the community, and interviews with local people. On a morning a merchant cannot be present, the other sponsors plug his product for him. Herb D. Olson, Commercial Manager of KORE, comments: "Commercials are kept short and we try to make them interesting."

KORE, Eugene

PURCHASE: Participations

## BANKING

SPONSOR: Mid-America Ntl. Bank

AGENCY: Calkins & Holden

**Capsule Case History:** An appealing slogan which epitomizes the unusual phase of this firm's services coupled with radio and outdoor advertising has put this bank on the Chicago map. When Mid-America started in business last September, the majority of its accounts were local. Together with its agency it wished to promote as strongly as possible its 8:30 a.m. to 4:00 p.m. banking hours. The slogan, "Have you heard about the eight-thirty bank?" evolved. In January, Mid-America started using radio. It bought a five-minute newscast, Monday through Friday, 7:25 a.m., on WMAQ. (Additional promotion consists of announcements on WGN and WIND, car cards and posters.) Edward Damstra, president of Mid-America, credits radio for much of the rapid growth of his firm. He reports: "Since we started using radio in January, 1957, we have an increasing number of accounts coming from distant city areas."

WMAQ, Chicago (& others)

PURCHASE: Newscasts & announcements



*In Louisville—*

the more you compare balanced programming,  
audience ratings, coverage, or costs per thousand—  
or trustworthy operation—the more you'll prefer

# **WAVE Radio**

# **WAVE-TV**

**LOUISVILLE**

**NBC AFFILIATES**

**NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES**

**WFIE-TV, Channel 14, the NBC affiliate in Evansville,  
is now owned and operated by WAVE, Inc.**

## SPOT BUYS

### Same blanket... new label

Same power-packed station lineup,  
same blanket western coverage.  
Only the label is changed. From now on,  
the Columbia Pacific Radio Network  
is going to be called the  
CBS Radio Pacific Network. That way,  
you know at a glance who we  
are and the things we are proud of.



REPRESENTED BY CBS RADIO SPOT SALES

### TV and RADIO BUYS

**Lever Bros.**, New York City, for its new Dove toilet soap, is opening up 15 new Southern and Southwestern markets with both tv and radio. Weight varies according to size of a pre-allocated market budget. Client prefers 20's in tv with prime nighttime periods; daytime radio is a supplement. Nighttime tv minutes are being used for audience extension. Both working women and housewives are the over-all audience objective. Agency: Ogilvy, Benson & Mather, New York City. Buyer: Ann Janowicz.

**P. Lorillard Co.**, New York City, for its Newport mentholated cigarettes, adds to its introductory tv and radio spot schedules 5 August with announcements in these Western areas: part of California, Washington, Oregon, Idaho, Nevada, Utah and Arizona. Some cities will have both tv and radio, others only one of the media. Radio pattern: morning and early evening; tv: nighttime minutes. Schedule provides for a minimum run of six weeks as the cigarette goes national. Buyers: Warren Bahr and Robert Gleckler. Agency: Young & Rubicam, New York City.

### TV BUYS

**National Biscuit Co.**, New York City, is reportedly introducing a top-secret product called Uneeda Instant Fizz drink. It's being serviced by Ted Bates & Co., same city, and is being tv tested for what's described as an indefinite period of time with daytime minutes. (This is unconfirmed by the agency.)

### RADIO BUYS

**American Tobacco Co.**, New York City, for Pall Mall cigarettes, is understood to be buying a heavy supplementary spot radio schedule in addition to its regular 52-week campaign. The pattern reportedly is 50-plus markets at the rate of two stations per market in a 13-week flight series. The flight pattern provides for five weeks on, two off, four on, two off, four on. Buyer: Jack Canning. Agency: SSCB, New York City. (The agency declined to confirm.)

**Westinghouse Electric Corp.**, Pittsburgh, Pa., for its fans, has introduced an unusual in-and-out broadcast pattern to a list of pre-selected stations during the summer months. It gets advance weather bulletins from an organization in Denver on various parts of the country. When the prediction is high temperatures, the agency calls these selected stations to give them the go-ahead on fan copy. Two or three stations are used in each of several national markets and announcements are aired in morning times for a two- or three-day period. Copy is seldom ordered on more than two days' notice. Buyer: Murray Roffis. Agency: McCann-Erickson, New York City. (Agency did not confirm.)



You could call it  
*"CLOBBERING THE  
 COMPETITION"*

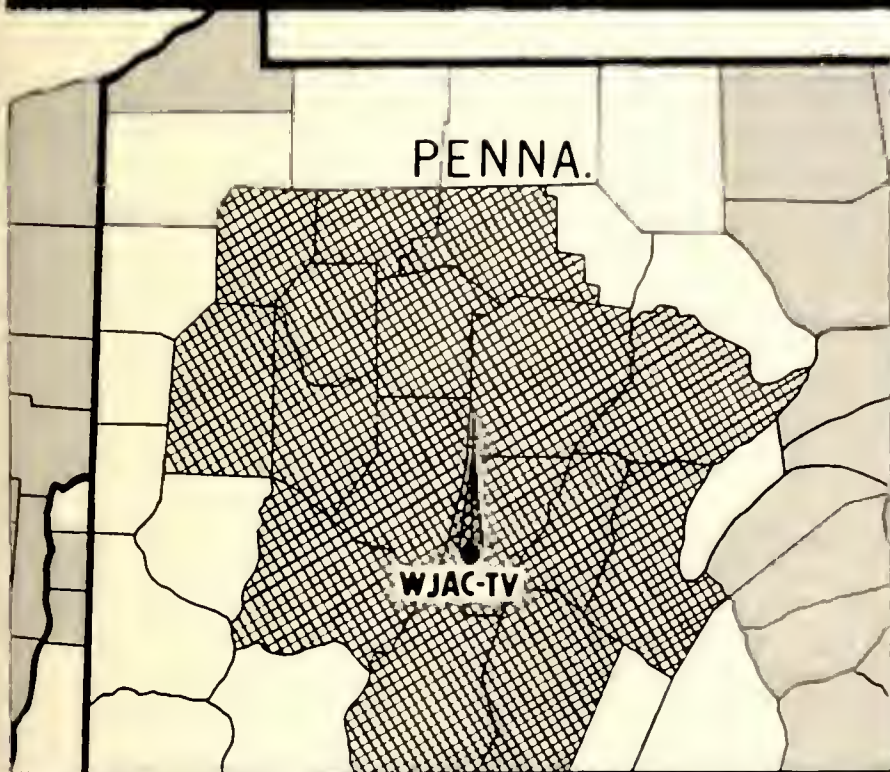
BOX SCORE
JOHNSTOWN-ALTOONA TV MARKET
<b>WJAC-TV</b> leads in 105 periods
Station "B" leads in 7 periods
TOP 25 NIGHT-TIME SHOWS
<b>WJAC-TV</b> has 24
Station "B" has 1
ARB Study • November, 1956



**WJAC-TV**  
**WJAC-TV**

overwhelmingly dominates its home territory...

**and in 20 counties of its 41 county coverage**

**WJAC-TV serves 80 to 100% of TV homes**



 80 to 100%    
  20 to 80%

*Get all the facts from your KATZ man!*

Here is Pennsylvania's 3rd TV Market . . .  
 with over a million TV homes . . . and  
 WJAC-TV is the key to this rich and re-  
 sponsive area. On its own "home grounds"  
 WJAC-TV is far out front . . . and, at the  
 same time, over this wide 41-county area,  
 more than half a million viewer homes fol-  
 low WJAC-TV three or more days a week.  
 It's the efficient, effective, economical way  
 to cover Southwestern Pennsylvania.





# News and Idea WRAP-UP



## TOP DOG in Central ARKANSAS\*



Reach this important market and 32 central Arkansas counties most effectively via

### KVLC radio

Lowest cost per 1,000. Unquestioned leadership proved by latest "Pulse" and 15 consecutive monthly "Hooper" ratings!



ARKANSAS'  
ONLY MEMBER  
AIMS GROUP

Get the KVLC Success Story today!  
New York: Richard O'Connell, Inc.  
South: Clarke Brown Company  
Chicago: Radio-TV Rep., Inc.  
West Coast: Tracy Moore & Associates



## ADVERTISERS

**New Products:** Like Ronson, Schick will introduce a new butane cigarette lighter this fall. Makes first major diversification move since Schick went into electric shavers in 1930 . . . Richard Hudnut is introducing "Bliss", a fast-formula creme-in-a-tube home permanent. Will use an advertising campaign geared to reach over 8,000,000 women via radio, tv and magazines . . . Hallmark Cards is aiming for the teen-age market with a new gift-wrap paper bearing the signatures of Harry Belafonte, Lena Horne, Eartha Kitt, Tony Martin, Vaughn Monroe, Perez Prado and Walter Schumann. Hallmark plans to use same design with a color change for a Christmas wrap.

**Current Campaigns:** The Zlowe Co. is testing a reverse sales technique in summer ad campaign for Dannon Yogurt. By omitting superlatives and stressing but one word, 'quality.' Gimmick is series of recorded radio commercials pointing up punch line in a variety of accents. Saturation schedule of 1,000 20-second spots will be aired over 6 N.Y. stations . . . Dow Chemical Co. launching new Saran Wrap package in 45 tv markets, 18 radio markets, plus newspapers and magazines . . . U. S. Steel Corp. is launching "Operation Snowflake," three-phase program to boost Xmas promotion of major appliances. This year's slogan, "Make it a white Xmas—give her a major appliance" will be backed by heavy ad campaign, dealer tie-ins, and direct mail . . . John H. Breck's new Hair Set Mist currently is being promoted in 13-week saturation radio campaign. Not so long ago Breck did minimum of advertising, but since the switch to Humphrey, Alley & Richards ad expenditures have gone up fast.

**Success Stories:** Popularity of Reynolds Wrap pointed up by recent nationwide survey, shows that 8 out of 10 housewives recognize Rey-

nolds packaging seal. This year the seal will appear on 2¼ billion packages of 343 different products. Results of survey supported by twelfth annual coast-to-coast Consolidated Consumer Analysis, sponsored by major dailies which showed Reynolds among brand leaders in 21 of the 23 markets surveyed . . . The Purina Dog Chow success story was presented by Gardner Advertising Company at opening summer session of the Advertising Club of St. Louis, 2 July. Agency and client collaborated in a four-point program aimed at capturing lion's share of the current \$275,000,000 annual spending for dog food, a mass market bigger than baby food. Agency used dominant newspaper space and heavy spot tv in opening markets showing high per capita sales potential. In areas of lower potential, newspaper and spot tv campaign was reduced, but heavy national media program using "The Big Story" on tv and Life magazine ads provided impact and coverage. Agency also employed coupon program to gain grocer acceptance and provide point-of-sale device.

**People in the News:** Robert R. Wilson appointed sales promotion manager of the Argus Cameras division of Sylvania . . . William F. LaPorte elected a director of American Home Products Corporation . . . Amos M. Kidder III appointed product director of Chix Baby Products . . . Robert W. Witt, formerly with Seagram, named administrative v.p. of Pharma-Craft, Seagram's pharmaceutical affiliate . . . Tom Russell, WEEL disc jockey wins first prize in nationwide Pepsodent promotion contest. Bonanza is 40 by 20 swimming pool. Runner-up Doug Pledger of KNBC receives 36 by 18 pool as consolation prize. Contest called for d.j.'s originality in pushing consumer contest based on "Wonder Where the Yellow Went" jingle.

**Executive realignments:** Vick Chemical Company announces



changes in subsidiary top management: **Frank N. Getman**, president of Hess & Clark, Inc., Vick's subsidiary in Ashland, Ohio, becomes president and general manager of another subsidiary, the **Wm. S. Merrell Company**, Cincinnati. **Nelson M. Gumbiner**, currently president of Merrell, upped to Chairman of the Board. **Richard D. Waters**, Vick v.p., named new president and general manager of Hess & Clark, Inc., also continuing as v.p. of parent organization.

## AGENCIES

Restlessness among advertisers, especially those heavy in air media, mounts (see 15 July SPONSORSCOPE).

Account shifts this week included:

**Gumbiner** assumed from Emil Mogul the **Manischewitz Wine** account. Bills around \$1.5 million.

**Guild, Bascom & Bonfigli, Inc.** took over the **Breast-O'-Chicken Tuna** account from FCB. Billings estimated at \$1 million. (This compensates in part for loss by GB&B of Regal Pale Dry account, with billings of about \$1.7 million.)

**D'Arcy** has resigned as agency for **Flair**, product of Anderson Clayton & Co.'s Food division. Replacement to be announced.

**Foote, Cone & Belding** awarded **Cresta Blanca Wine** account. Yearly billings an estimated \$1.5 million. Lost by J. J. Weiner & Associates.

**DSF** resigned and **Donahue & Coe** acquired the **Bab-O** (B. T. Babbitt) account. In addition to Bab-O, D & C will handle Babbitt's Bostwick, Cameo Copper Cleaner, Am-O, and the Lye Brands. (Estimated billing \$2 million.)

**Doyle-Dane-Bernhach** appointed to handle advertising for **Babbitt's Glim Liquid Detergent** (\$500,000 billing). Account formerly handled by Harry B. Cohen.

The growth of midwestern industrial advertising is evidenced by a report this week by the Western Advertising Agency outlining extensive expansion plans in both their Chicago and Racine offices.

The agency has added seven new industrial accounts in the past 12 months—and made eight appointments to the media and creative staffs in that same period of time.

**Mainline Mergers:** Brooks Advertising Agency of Hollywood has merged with the LaRoche agency, whose offices are in New York and Hollywood. Brooks accounts, which includes Bekins Van & Storage, as well as Disneyland, and Walt Disney Productions, will be handled by LaRoche's Hollywood office. A. R. Brooks, founder and owner of Brooks becomes consultant and v.p. of the LaRoche agency. . . . The **Henry Gerstenkorn Company** joins forces with Neale Advertising Associates, Los Angeles, effective 1. August. . . . Hal Phillips

and Associates, publicity and public relations counselors, have also established Los Angeles offices in conjunction with Neale Advertising Associates and will service agency accounts from public relations standpoint. . . . **Milton J. Beckman** and **Edward Koblitz** have merged their respective agencies to form **Beckman, Koblitz, Inc.**, Los Angeles. . . . **Phyllis Lacey Advertising** of Tampa, Fla., expanded into **Lacey and Patterson, Inc.** Mrs. Phyllis Lacey heads new corporation, with Paul Patterson, former director of advertising for the

## HYDE PARK DAIRY



H.H. Curnutt

# HOPPY RIDES AGAIN

on KTVH  
for the 4th  
STRAIGHT  
YEAR...

Hyde Park Dairies, local sponsor,  
has just signed for the  
Hopalong Cassidy Show for the  
4th straight year on KTVH . . .  
proof positive that this exclusive  
CBS-TV station for Central  
Kansas sells . . . sells . . . sells!

**To Cover Kansas . . . Buy KTVH**  
**Now FULL POWER!**

channel 12

CBS Basic — Howard O. Peterson, Gen. Mgr.  
Represented Nationally by H-R Television, Inc.



## PICTURE WRAP-UP



**How far** can a guy go on behalf of a sponsor? KBET-TV Sacramento newscaster Hank Thornley delivers Shell Oil "Two Top" tv commercials; stork delivers Hank twin sons



**Beauty** judges beauties: KCBS woman's commentator Jane Todd acted as judge during "Miss California" beauty contest in Santa Cruz then interviewed winners on KCBS



**Unexpected** excitement came to American Brewery's anglers' contest in Chesapeake Bay when a seaplane dunked beside WFBR announcer Nick Campofreda's boat. Scoop!



**Closed-circuit** coast-to-coast telecast for General Electric to its distributors gets last minute rundown by GE execs, Y&R producers, and program's host, Ronald Reagan



**Rescue** of stranded water tower maintenance man when tower ladder collapsed was accomplished by whirly-bird pilot Wayne Schlesenger in K-NUZ's (Houston) 'copter



**Buy-in** by Eastman Kodak Co. on the Ed Sullivan show is discussed by Kodak officials and the star himself. Eastman will begin alternate-week sponsorship on 6 Oct.



Florida Citrus Commission, serving as v.p. and secretary.

**People on the Move:** Henry S. Bean elected a V.P. of B.B.D. & O. . . . Charles Lee Hutchings former v.p. and creative director of French & Preston, Inc., New York, appointed creative director of McCann-Erickson, Los Angeles. . . . Gerald Shapiro named senior account executive for Norman, Craig & Kummel. . . . T. Rand McCabe, former v.p. of Beaumont & Hohman, has joined creative staff of Turner Advertising agency, Chicago in an executive capacity. . . . Carl Reimers, former head of his own agency comes out of retirement to join Hoffman-Manning, Inc., as Supervisor of account executives and head of the plans board. . . . Florence St. George has joined the Lawrence C. Gumbinner as account executive to supervise the Bourjois, Inc. Evening In Paris account. . . . Marshall P. Smith upped to account executive by the Gardner Advertising Co., on Ralston Purina's feeds division account. . . . Ray Weber, Jr., formerly with Colgate Palmolive Inter-

national, appointed assistant account executive, McCann-Erickson, Los Angeles office.

## NETWORKS

American Broadcasting-Paramount Theatres reports estimated net operating profits were down for the second quarter of 1957.

Both the theaters and the broadcasting division account for the lower earnings figures of \$957,000 for the second quarter of 1957, as compared with \$1,632,000 for the same period of 1956.

For the first six months of 1957, estimated net operating profit was \$2,700,000 compared with \$4,202,000 for the same period of 1956.

RCA has marked up record first-half year sales of \$561,990,000, 7% higher than the previous record in the first half of 1956.

Net earnings reached \$20,311,000 as compared with \$20,037,000 for the same period last year.

**Network tv fall programming notes:** Max Factor has picked up the *Guy*

*Mitchell Show* for its 8-8:30 p.m. Monday time slot on ABC TV. The *Mitchell* show had been bought by another cosmetic firm, Revlon, for the Saturday 10-10:30 p.m. period, but Revlon stepped out last week and Factor grabbed the show to fill the Monday time slot already bought. . . . Kemper Insurance Co. has purchased the *Football Scoreboard*, 15-minute sports show following the NCAA football telecasts on NBC TV, Saturdays, starting 21 September. . . . American Home Products has renewed its participations in three daytime NBC TV programs to the tune of \$1.5 million gross billings starting 13 September. Renewals are for segments on *Tic Tac Dough*, *It Could Be You* and *Queen for a Day*.

With network schedules for fall filling up, the biggest activity this week centered around the special shows:

• NBC TV announced three more specials for the upcoming season. (1) *Texaco Command Appearance*, the first in a group of hour-long shows spotlighting big name performers. The opener will be on 19 September

TV in Fresno -- the big  
inland California market--  
means **KMJ-TV**

- Best local programs
- Basic NBC-TV affiliate



PAUL H. RAYMER, NATIONAL REPRESENTATIVE



## "JIVE IS FOR JUVENILES"



### JIVE AND BEBOP IS THE MOST!

... and that's saying the least! ... especially if you wish to direct your message to an adult, buying audience! Direct your commercial message to the listeners who are in a position to buy! 92% of KGB's audience is in the adult category!

## SAN DIEGO...

now has a CITY population of 500,000 (based on the recently completed State Census and an overall County population in excess of 800,000)!

Sell this billion dollar market by exposing your Client's message to the 92% adult audience on San Diego's FIRST station ...

RADIO **KGB** RADIO

Mutual Don Lee Network  
H - R Representatives

(Thursday) 10-11 p.m. (2) Three musical revue-variety shows originating in Las Vegas and sponsored by Exquisite Form Brassiere, Inc. First show will be on 16 November (Saturday) from 8-9 p.m. (3) A 90-minute musical based on the *Pied Piper of Hamelin* set for 26 November (Tuesday) with Liggett & Myers Tobacco Co. sponsoring. Exact time has not yet been set. Filming on the classic is due to start 19 August.

• CBS TV announced a special co-starring Bing Crosby and Frank Sinatra for 13 October sponsored by the Edsel division of Ford Motor Co. The program will take over the *Ed Sullivan* time slot for that night and will be used as a send-off vehicle for the new Edsel car.

**Current network tv programing notes:** Polaroid and RCA are the first advertisers to sign for NBC TV's newest version of the *Tonight* show (with Jack Paar) ... Pabst Brewing Co., Standard Oil Co. of Indiana and the Pure Oil Co. will all co-sponsor ABC TV's telecast of the *College All-Star Football Game* Friday, 9 August starting 9:30 p.m. Standard Oil and Pure Oil are both sponsoring on a regional lineup.

**Job notes:** Robert Livingston has been appointed Pacific Coast manager of network sales for CBS TV. Livingston has been an account executive in the New York office of CBS TV network sales.

## TV STATIONS

### Have you ever heard of a PIXNIC?

Well, it is a promotion idea that KPIX, San Francisco, has introduced.

According to the station, a PIXNIC is more than just a play on words—it's a party with everyone invited to combine eating and tv-viewing.

The promotion was started with a kick-off party for agency and media people held in a local park. Then KPIX's publicity director, Al Bacarri, Jr., took the PIXNIC right to the area's newspaper tv columnists by visiting them with a lunch basket on one arm and a portable tv under the other.

On-the-air promotion included cartoons, jingle and recipe contests. Billboards and other media were also used to spread the word.

KPIX feels the promotion has been

more than successful from results of a partial survey which revealed that a majority of the local tradesmen are aware of PIXNIC and many are asking for help in setting up their own store displays to promote eating and watching.

**Television Clearing House, Inc.,** has inaugurated a co-operative general purchasing office for independent tv stations.

A subsidiary, National Television Purchasing Co., has been set up for this buying pool.

This buying service, according to TCH president L. J. Dahlman, is starting up with 20 subscribing stations.

**Tv applications:** Between 8 and 13 July one application for a new station was filed and two stations took to the air.

Application was made by TeleViews News Co., Rock Island, Ill., for Channel 8, Moline, Ill., 316 kw visual, with tower 1,000 feet above average terrain, plant \$877,467, yearly operating cost \$495,000.

New stations on the air were KGEZ-TV, Kalispell, Mont., Channel 9, CBS TV affiliate; and KPLO-TV, Reliance, S. D.

**People on the move:** Bob Hanna has been appointed commercial manager of WPST-TV, Miami ... **John Schile** has been named general manager of KMSO-TV and KGVO, Missoula, Mont. Schile comes from KLOR, Portland, Ore., where he served as general manager ... **Tom Slocum**, formerly with WKZO-TV, Kalamazoo, has joined the local sales staff of KEY-TV, Santa Barbara, Calif., as an account executive ... **John Keenan** has been appointed director of sales for WANE-TV, Fort Wayne. Keenan comes from WNEM-TV, Saginaw, Mich. ... **Ken Bagwell** is the new assistant national sales manager at WTVJ, Miami. Bagwell formerly was sales manager of KXYZ, Houston ... **Smith Binning**, former executive staff member of the S. I. Newhouse organization, has joined WCAU-TV, Philadelphia, as director of sales development ... **Ray Stewart**, former executive producer at WOI-TV, Ames, Ia., has been named director of public affairs for WHTN-TV, Huntington, W. Va. ... **Bob Lemon**, general manager of WTTV, Indianapolis, has resigned ... **Kendall Smith** has been appointed as-





### Largemouth Bass

*Micropterus salmoides*

*Living in Michigan's lily-padded lakes and weedy bays, this battling game fish is a favorite with both spin and bait fishermen.*

Original sketch by conservationist Charles E. Schofer

## Put your money where the people are!

Are you reaching bass instead of people? Summer, winter, spring and fall, WWJ's Hi-Fi signal, personalities, music, and news concentrate on the millions of big-earning, big-spending folks in southeastern Michigan to whom WWJ is a constant companion and trusted friend. Use WWJ all day . . . every day.



### Hit Your Real Michigan Target

*Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary area.*

**WWJ** AM and FM **RADIO** NBC Affiliate

WORLD'S FIRST RADIO STATION

Owned and operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.



**Down**

**SHREVEPORT way**



**BRANDS  
SELL  
RED HOT!**



... when KANV's OLE COWHAND WILLIE CASTON daily corrals thousands of loyal Negro listeners and RINGS THE BELL for "that GOOD CARNATION MILK", while he milks BOSSIE, the Carnation Cow.

With the brand-conscious Negro listener of the Shreveport area, Willie's patter goes over big. . . .

You, too, will find your sales booming when you put *your* product on the KANV Chuck Wagon that rolls every day through the homes of this RICH NEGRO MARKET.

**LET KANV  
RING THE BELL  
FOR YOU!**



Write, wire or phone your  
KANV representative today!

**KANV**

**1050 kc - 250 Watts - DAYTIME**  
**the ONLY ALL NEGRO PROGRAM Station in**  
**SHREVEPORT, LOUISIANA**

stant program manager for WTIC-TV, Hartford, Conn. . . . Frank Tuoti, assistant promotion, advertising and research manager of WPIX, New York, has been named acting manager of that department . . . Gerald Krell has joined the promotion staff of WNBC-WKNB, West Hartford, Conn. . . . Bob Froemming has been upped to assistant program director at WOW-TV, Omaha. Ken James, former assistant program director at WOW-TV, Omaha, is now program director for KENS-TV, San Antonio.

Newsweek Magazine is following its competitor, Time, into the radio-tv field as a property investor.

This week the publishers of Newsweek finalized arrangements to buy a substantial minority interest in KFSD, Inc., San Diego, Calif., which comprises KFSD-AM-FM-TV. Purchase is subject to FCC approval.

Time currently owns all or part of KLZ & KLZ-TV, Denver; and KDYL & KTVT, Salt Lake City. Time is also in the process of disposing of KOB & KOB-TV, Denver, and the purchase of WFMB & WFMB-TV, Indianapolis; WTCN & WTCN-TV, Minneapolis; and WOOD & WOOD-TV, Grand Rapids.

## RADIO STATIONS

Idea from KRUX, Phoenix, is its copy control center. Here's how it works:

- The station's clients each get a card with a 24-hour unlisted phone number that connects them directly with the center.

- New copy and emergency changes are then transcribed, rewritten and ready for the client's approval in a few minutes.

Sample of use of the copy control center: a supermarket chain with a delayed carload of overripe peaches had their message on the air ten minutes after a call to copy control.

KRUX says copy control unit has been a big factor in selling clients on the flexibility of radio.

Westinghouse Broadcasting will begin separate programming for its FM stations beginning 5 August.

The new policy setting the FM stations apart from the AM operations will cover: KDKA-FM, Pittsburgh;

# THE HIGHEST

## tower in Eastern U.S.

(4th highest  
in the world)

is being erected  
right now at

## Augusta, Ga.

1,292 feet tall

1,375 feet above

average terrain

1,677 feet above

sea level

will serve . . .

1½ million people

will cover . . .

more of S. C. than

any S. Carolina

station, PLUS . . .

more of Ga. than

any station outside

of Atlanta.

maximum power . . .

100,000 watts

low band VHF

NBC & ABC networks

**WJBF**

CHANNEL **6** AUGUSTA

Represented by Avery-Knodel, Inc.



Memo to our readers:

In a further expansion of SPONSOR services - two full factual, interpretive, down-to-earth newsletters will be published in each weekly issue of SPONSOR

SPONSOR-SCOPE - Since 27 October 1956 - Four pages of top trends and happenings for agencies and advertisers (on yellow stock)

FILM-SCOPE - Beginning 3 August 1957 - Two weekly pages capsuling the key events and trends in TV film (on green stock)

Norm Glenn

You get  
TWICE

AS

MUCH for your money  
on WKOW-TV

You make over twice as many sales impressions for your dollar when you choose WKOW-TV in Madison. For the greatest number of unduplicated network homes at the lowest cost per thousand your best buy is Channel 27.

Ask Headley-Reed for proof.  
Get the story on the \$53 Bicycle  
Tire.

WKOW-TV  
ABC in Madison, Wis

WE WISH TO CONVEY  
THE LATEST SURVEY!

HOOPER 62%  
PULSE 50%

BEST BUY  
IN TOWN!

KTRN

Wichita Falls, Texas  
Burke-Stuart, Natl Reps.



KEX-FM, Portland, Ore.; WBZ-FM, Boston; and KYW-FM, Cleveland.

In the beginning the FMers will operate from 4 p.m. to midnight, seven days a week.

**Personnel notes:** Richard P. Reed has been promoted to vice president and station manager of WICH, Norwich, Conn. . . . Charles Fellers, formerly of WAYS, Charlotte, N. C., has joined the sales staff of WBT, Charlotte . . . Ted Wolf has been appointed station manager of KWC, Stockton, Calif. . . . Hamilton Brosious, advertising director for the Bellingham Herald, has been named general manager for KVOS, Bellingham, Wash., and John Sherman, former operations director for KVOS-TV, is now program director for KVOS . . . James "Ted" Dooley has been appointed station manager for KVIP, Redding, Calif., which will go on the air in October . . . Felix Adams has been appointed to the newly created post of vice president in charge of station operations for KLAC, Los Angeles . . . Doug Arthur has been named director of program plans for WIBC, Philadelphia . . . Grady Edney, former program manager for WBZ, WBZA, Boston, has been appointed program manager of WIBC, Philadelphia . . . William R. Stark has been named eastern sales manager for WLW, Cincinnati. Stark has been an account executive in Crosley's New York office . . . Harry W. Reith has been elected to the board of directors and vice president of WKST, Inc., New Castle, Penna.

**Station changes:** WNAV, Annapolis, has been bought by the Washington Broadcasting Co., Henry Rau, president.

## FILM

The seasonal timetable for syndication has been running off kilter.

Late buying by advertisers is the basic cause.

Heavy regional buys came through in mid-July, with the result that syndicators are putting shows into production later than ever.

Cases in point:

NTA's *Official Detective* goes into production within the next two weeks. Twenty-seven markets reported pre-signed for the series.

ABC Film Syndication's *26 Men*,

now on location shooting in Arizona, is set for 13 October start. Fifty percent of production costs recouped in first week of release with sales in less than fifty markets, totaling over one-half million dollars.

California National Productions has started the wheels rolling on *Boots and Saddles* (being offered for non-network sale) and *Union Pacific*.

CBS TV Film Sales has put *The Gray Ghost* into immediate production for subsequent syndication sale.

The case for re-runs is fortified by regional sales of *The Honeymooners*, to Clairol. S & W Fine Foods and Ronzoni Macaroni to the tune of \$950,000 in less than a month.

**Famous Films**—NTA's new tv film distribution division will supply stations with low-cost, high-quality re-runs. Catalogue comprises a total of 500 shows and about 200 feature films.

Ed Grey, NTA v.p., will head up the new division, with headquarters in Hollywood.

**Film Focus:** Official Films adds another first-run series to its current

## Available

Bright young sales/audience promotion director of large local station operation; formerly network promotion research analyst; some time sales. Creative writer, idea man; thorough knowledge broadcast industry, 29 years old, college graduate.

Looking for challenging offer from air medium, agency or advertiser.

Write, wire Box 277, SPONSOR, 40 E 49 St., New York 17, N. Y.





# Where Do Great Ideas Come From?

From its beginnings this nation has been guided by great ideas.

The men who hammered out the Constitution and the Bill of Rights were thinkers—men of vision—the best educated men of their day. And every major advance in our civilization since that time has come from minds *equipped by education* to create great ideas and put them into action.

So, at the very core of our progress is the college classroom. It is there that the imagination of young men and women gains the intellectual discipline that turns it to useful thinking. It is there that the great ideas of the future will be born.

That is why the present tasks of our colleges and universities are of vital concern to *every*

American. These institutions are doing their utmost to raise their teaching standards, to meet the steadily rising pressure for enrollment, and provide the healthy educational climate in which great ideas may flourish.

They need the help of all who love freedom, all who hope for continued progress in science, in statesmanship, in the better things of life. And they need it *now!*

If you want to know what the college crisis means to you, write for a free booklet to: HIGHER EDUCATION, Box 36, Times Square Station, New York 36, N.Y.



*Sponsored as a public service, in cooperation with the Council for Financial Aid to Education*



The Important CBS RADIO AUDIENCE is yours with KERG, in OREGON'S SECOND LARGEST CITY.

Eugene families have a buying income of \$6,228.\* well ABOVE THE NATIONAL AVERAGE.

Find out about this QUARTER BILLION DOLLAR MAJOR MARKET, 5th largest in the Pacific Northwest.

\*SM '57.

**Eugene, Oregon**  
**KERG**  
CBS Radio Network  
5000 WATTS - 1280 K.C.  
CONTACT WEED & CO.

**1st** in **Negro Ratings**

Pulse  
March '57

**Morning  
Afternoon  
and  
Night**

**1st** in **Results**

5,967 EBONY magazine orders in nine weeks. Allan Marin says, "We feel your station did a remarkable and outstanding job in this EBONY magazine promotion. You are to be congratulated on the effectiveness and pulling power of your station and the responsiveness and loyalty of your Negro audience."

**WJLD** AM  
FM

**BIRMINGHAM, ALABAMA**

The Nation's Finest  
Negro Radio Station

Represented by FORJOE

line-up, *The Errol Flynn Theatre*, an anthology series.

Screen Gem's railroading series, *Casey Jones*, has been sold to over 25 stations in the past two weeks.

AAP's Gold Mine Library has chalked up new station sales: WTIC-TV, Hartford, Conn.; WMFD-TV, Wilmington, N. C., and WISH-TV, Indianapolis.

Guild Films' *Kingdom of the Sea* is now in nine major markets all sold in July.

Film men in the news: Marvin Lowe, appointed Guild Films' Mid-West sales manager . . . NTA names Cy Kaplan, sales executive, as special assistant to Harold Goldman, v.p. in charge of sales . . . Ray Fuld joins Official's station sales division.

## COMMERCIALS

The Film Producers Association's "Keep 'Em in the East" drive this week got the backing of New York's Mayor Robert F. Wagner, Jr.

The Mayor is currently considering the naming of a special coordinator to promote and expedite civic cooperation in respect to location permits, revision of fire regulations, clarification of sales tax provisions and for the general encouragement of film producers to schedule shooting in the city.

RCA Thesaurus reports sales booming on their novel commercial introductions.

These are double-talk commentaries on a variety of topics and are designed as lead-ins for straight pitches by local announcers.

Thesaurus subscribers started receiving the spots on 1 July. The service says that every station reporting sales of the new sponsor campaign finds the spots pay for the entire library service—and then some.

Technamation, new commercials technique, was introduced on *Climax* (CBS TV) last week.

Technamation developed first by the Office of Naval Research, uses a mechanically activated transparency of optical plastics to project a live animated image. The movement of this image can be controlled and varied and is capable of reproducing (in perspective) the internal and external working action of mechanisms.

**K T L N**  
**Denver's**  
**K T L N**  
**\* Lowest**  
**K T L N**  
**cost per thousand**  
**K T L N**  
**radio...**  
**K T L N**

\*Pulse—Feb. 1957



IN WILMINGTON  
DELAWARE

**YOUR BIG  
BARGAIN**

station covering the millions  
in the rich Delaware Valley

ask your Walker man about  
the "1290 Club" 1:00-6:00  
PM daily

for results that count and can  
be counted use

Wilmington, Dela.  
1290 on the dial





Main advantage of Technimation is that it is designed for live television and has complete flexibility.

**Awards:** Animation, Inc., Hollywood, has won the Sweepstake Trophy for the best television commercial of 1957 from the Advertising Association of the West. The winning commercial was for Kroger Co.

**Personnel notes:** Robert Schultz has been appointed sales manager of Shamus Culhane Film Productions and will coordinate national spot sales activities in the New York, Chicago and Hollywood offices. . . Frank P. Bibas has joined Transfilm as a producer-account executive. Bibas formerly was vice president in charge of production for Roland Reed-Gross Krasne.

## FINANCIAL

Following are the recently released earnings figures for some of the big air media users:

**General Electric** reports earnings for the first half of this year were the highest for any six months period in the company's history. Net earnings reached \$127,823,000, 13% higher

than the \$112,864,000 for the same period in 1956. Sales of \$2,121,310,000 for the first half of 1957 were 8% higher than \$1,958,974,000 volume for the six months period a year ago.

**Schick Inc.** sales and earnings for the first half of 1957 were higher than in the same period in 1956. Net income was \$880,996, or 27.2% above the \$692,801 figure for the period a year ago. Net sales compare \$11,077,960 to \$8,741,020 (or 26.7% higher).

**W. A. Sheaffer Pen Co.** net sales for the quarter ending 31 May were \$5,613,328 as compared to \$5,962,369 in the same period of 1956. Net income was also down with \$220,935 as against \$475,898 for the previous year's period.

**A. E. Staley Mfg. Co.** nine months net income ending 30 June rose to \$4,092,995 as compared to \$3,417,985 for the corresponding period ending 30 June 1956.

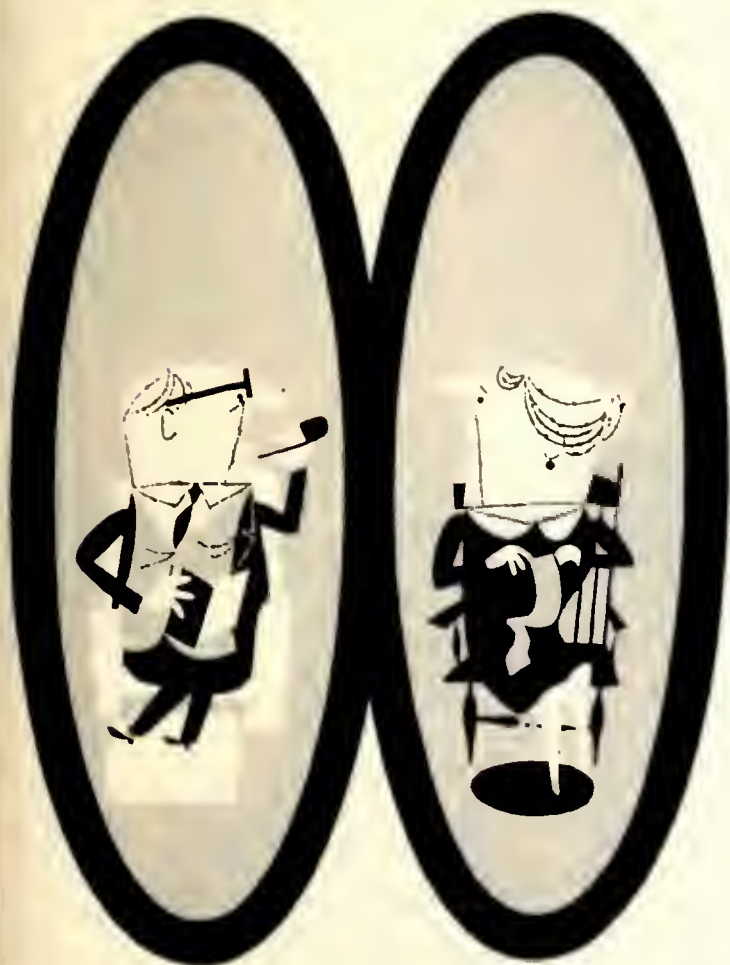
**H. J. Heinz Co.** reports sales and earnings for the fiscal year ended 1 May were the highest in its 88-year history. Net sales were \$278,852,384,

15.6% over the previous year's \$262,25,016. Net income was \$10,626,252 compared to \$10,583,944.

**Sunshine Biscuits, Inc.** net sales for the six months period ending 30 June also rose to \$3,121,176 as against \$3,293,230 for same period in 1956.

**Stock market quotations:** Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 16 July	Tues. 23 July	Net Change
<i>New York Stock Exchange</i>			
AB-PT	21 <sup>1</sup> / <sub>8</sub>	20 <sup>1</sup> / <sub>2</sub>	- <sup>5</sup> / <sub>8</sub>
AT&T	175 <sup>1</sup> / <sub>4</sub>	173 <sup>1</sup> / <sub>2</sub>	- 1 <sup>3</sup> / <sub>4</sub>
Avco	7 <sup>1</sup> / <sub>2</sub>	7 <sup>1</sup> / <sub>4</sub>	- <sup>1</sup> / <sub>4</sub>
CBS "A"	32	32 <sup>5</sup> / <sub>8</sub>	+ <sup>5</sup> / <sub>8</sub>
Columbia Pic.	20 <sup>1</sup> / <sub>4</sub>	19 <sup>1</sup> / <sub>4</sub>	- <sup>1</sup> / <sub>2</sub>
Lowe's	18 <sup>3</sup> / <sub>4</sub>	19 <sup>7</sup> / <sub>8</sub>	+ <sup>1</sup> / <sub>8</sub>
Paramount	35 <sup>1</sup> / <sub>8</sub>	35 <sup>1</sup> / <sub>8</sub>	+ <sup>1</sup> / <sub>8</sub>
RCA	37 <sup>1</sup> / <sub>2</sub>	36 <sup>1</sup> / <sub>8</sub>	- 1 <sup>3</sup> / <sub>8</sub>
Storer	26 <sup>1</sup> / <sub>2</sub>	25 <sup>7</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>4</sub>
20th-Fox	27 <sup>1</sup> / <sub>8</sub>	26 <sup>1</sup> / <sub>2</sub>	- <sup>3</sup> / <sub>8</sub>
Warner Bros.	22 <sup>3</sup> / <sub>8</sub>	22 <sup>1</sup> / <sub>2</sub>	+ <sup>1</sup> / <sub>8</sub>
Westinghouse	67 <sup>3</sup> / <sub>8</sub>	67 <sup>5</sup> / <sub>8</sub>	+ <sup>1</sup> / <sub>4</sub>
<i>American Stock Exchange</i>			
Allied Artists	3 <sup>1</sup> / <sub>4</sub>	3 <sup>1</sup> / <sub>4</sub>	
C&C Super	7 <sup>1</sup> / <sub>8</sub>	7 <sup>1</sup> / <sub>8</sub>	
Du Mont Labs.	5	5	
Guild Films	27 <sup>1</sup> / <sub>8</sub>	23 <sup>1</sup> / <sub>4</sub>	- <sup>1</sup> / <sub>2</sub>
NTA	7 <sup>5</sup> / <sub>8</sub>	7 <sup>3</sup> / <sub>4</sub>	+ <sup>1</sup> / <sub>8</sub>



## CONVERSATION PIECE

What's *Dialmanship*?

Listen:

"What's on?" she asks.

"Don't know," he says.

"Check the GUIDE," she orders.

Write your own dialogue.

Pick any locale. Fact remains:

all over America more than 12,000,000

telev viewers turn to TV GUIDE

before they tune to you. They buy

TV GUIDE every week, read it

every day, refer to it all week long.

Give them TV Guidance!

*Time to talk about fall program promotion is now!*





**WKY-TV COVERS . . .**

**69% OF OKLAHOMA'S POPULATION.\***

165,000 MORE PEOPLE than in the area covered by the other Oklahoma City Television Station . . . EQUAL TO MORE THAN ONE HALF OF THE POPULATION OF OKLAHOMA CITY!

*\*Sales Management's 1957 Survey of Buying Power and N.C.S. #2*

**WKY-TV COVERS . . .**

**68% OF OKLAHOMA'S RETAIL SALES.\***

134 MILLION DOLLARS MORE in retail sales than in the area covered by the other Oklahoma City Television Station . . . GREATER THAN THE TOTAL OF OKLAHOMA CITY'S ANNUAL RETAIL FOOD AND DRUG SALES!

**MORE PEOPLE +  
MORE MONEY =  
MORE SALES FOR YOU!**

In addition to 54 Oklahoma County coverage, WKY-TV serves 8 counties in Kansas and 4 in Texas . . . a total of 66 counties.



**NBC Channel 4**

THE NATION'S FIRST  
COLOR TV STATION

The WKY Television System, Inc.  
WKY Oklahoma City  
WSFA-TV Montgomery  
WTVT Tampa—St. Petersburg

*Represented by the Katz Agency*





# WASHINGTON WEEK

27 JULY  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Despite the opposition by certain Congressmen and mounting heat from other sources, the FCC this week seemed headed more firmly than ever toward authorizing a "significant" test of fee-tv.

Highlights of the week on this issue were:

- FCC chairman John C. Doerfer wrote Rep. Emanuel Celler that the commission has not only the legal right but a duty under the law to permit such a test. Celler had warned the FCC in writing against assuming this authority.
- The FCC took the position that until there's legislation to the contrary, it must "make some decision on the pending petitions" on fee tv.
- The deadline for filing reply arguments in the proceeding which aims to find out what would be a fair test of the pay system went into effect.

Among those that participated in the FCC's quest for opinions on whether to authorize pay-tv on a test basis without extensive hearings were:

NBC, which held that the commission had acknowledged it didn't have enough information to justify authorizing a test, and that if that were true before the filings it is just as true now.

Penn-Allen Broadcasting, which agreed with NBC that there's nothing new to say without repeating one's self, and urged that the FCC "put an end to all the paper filibustering and remand the case to the American public."

The NARTB, which warned that proponents don't really want a test, but are proposing operations of such magnitude that they would lead to permanent approval.

A group of motion picture exhibitors, who argued that nothing should be done until the various experiments with wired toll-tv (many of which are controlled by theatre interests) are under way and capable of providing information.

Zenith, which said the onset of wired systems made it imperative that broadcast fee-tv get started quickly. Otherwise wired tv might well destroy broadcast television.

Celler's House Judiciary antitrust subcommittee this week drew from Skiatron President Matthew Fox the economic picture he envisages for wired toll-tv.

In Fox's testimony these statements appeared:

- Homes would be wired and gadgetry installed free. The charges would be a \$3 monthly subscription in addition to specific charges for specific programs.
- It would cost less than \$6 million to wire the whole Bay area of San Francisco and no more than \$12 million for Los Angeles county, with telephone posts used for the wire. (Coaxial cable, he said, wasn't necessary.)
- Skiatron expects to be operating in L.A. and S.F. next spring (whether or not a baseball team moves) and in New York City and elsewhere in the fall of 1958.

The FTC is acting against Lanolin Plus for "frightening beauty conscious young girls" with its tv commercials.

In a complaint lodged against the Lanolin Plus people, the commission charges that they falsely warned tv viewers that detergent shampoos will burn the hair of users.

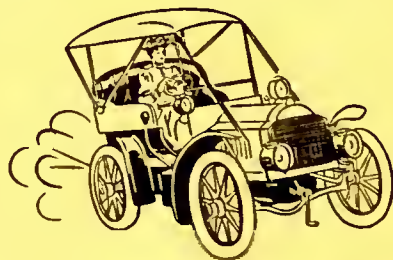
The Senate Commerce Committee held a brief preliminary session on the nomination of Frederick Ford as a member of the FCC.

No opposition to the appointment developed, and none is expected.



## More SELL in Commercials

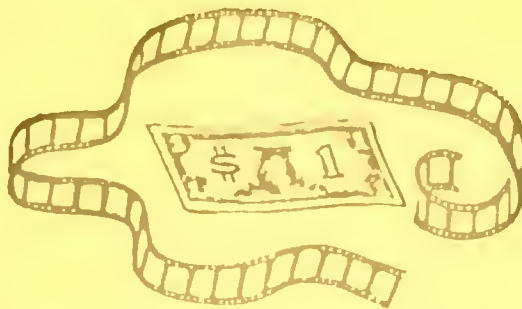
Will that clever use of trademark product-in-use surely fix the brand in the viewer's mind? Not if the picture is dull, indistinct and poorly reproduced on obsolete film equipment. The first step to more "sell" in film commercials must start with station facilities. It's no trick at all to impart "snap" and realism with modern RCA film room equipment.



P. S.  
HOW LONG SINCE  
YOUR STATION'S  
FILM ROOM  
WAS MODERNIZED?



OUR FILM DOLLAR...



## Have Picture Quality that Advertisers want...

### And Keep Your Operating Costs Down!

Here are three ways to improve film quality and reduce operating costs at the same time:

- a. Use a Vidicon film camera
- b. Use professional projectors
- c. Use an up-to-date multiplexer

RCA Vidicon Film Camera operation not only gives the best picture quality, but transforms wastefulness (caused by inefficiency of outmoded equipment) to profit.

Professional Film and Slide Projectors save operating dollars. Lamp costs are lower—lamps can operate until burn-out. Thirty to fifty hours of operation are not unusual for a normal 10-hour lamp. Rebate costs on lost commercials due to lamp failure are eliminated, thanks to the automatic lamp change feature. You get business protection plus the high quality these projectors impart.

The RCA TP-15 Multiplexer, providing efficient layout of the system, assures lower costs through ease of maintenance and expansion.

The RCA Vidicon Film System provides the standard of film reproduction by which all other methods and equipment are judged.

Ask the RCA Broadcast Representative to show you our detailed new film manual, "Planning TV Film Facilities for Color and Monochrome."



Tmk(s) ®

**RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

# SPONSOR HEARS

27 JULY  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Jackson Associates, of Holyoke, Mass., which buys tv spots for Lestoil, has imparted a new personal dimension to doing business.

In inviting reps to discuss a campaign it urges that they bring along the station manager.

Houbigant will use spot tv this fall to anchor its department store promotion.

Through Ellington, it will test a 15-minute flower arrangement film, followed by a 13-week campaign in 20 markets.

JWT is not leaving it entirely up to CBS Radio to get station clearances for the \$4.2-million Ford campaign this fall.

The agency itself is shooting out people from the media department to contact CBS affiliates on their home ground.

Reports from the West Coast indicate that the Max Factor account is growing restive.

It bills around \$5 million, with the major share going to air media.

Madison Avenue's liveliest talk this week involved American Tobacco President Paul Hahn and his board of directors.

Bets were being made across luncheon tables that one of two things will happen:

- (1) Hahn will find himself hard-pressed for continuation in his post.
- (2) If he successfully holds the fort, Lucky Strike and Hit Parade brands will be split among two agencies.

CBS, Inc., may be diversifying its interests into other sectors of the entertainment field.

Its partnership in the forthcoming amusement park in Oceanside, Calif., could be just the tee-off.

An idea which Revlon has under advisement for stimulating \$64,000 Question ratings this fall would give viewers a chance to participate in the swag.

Rich people would be brought in among the contestants with the proviso that their winnings go to lucky names drawn from a vat of letters and cards applying for the money.

Pity the poor tv network press agent. He's almost in a class with the fellows who work in the Pentagon.

The network pleader, after going through his own sales, programing, and legal department, must then proceed through: (1) the agency's publicity man; (2) the client's public relations spokesman; (3) the talent's p.a.; and (4) the producer's personal space promoter.

The ironic side: By the time the bid for approval has passed through this maze, the item often already has been published or is useless.



# REVOLUTIONARY DEVELOPMENT FOR SPOT COMMERCIALS EXCLUSIVE ON WRC-TV IN WASHINGTON, D. C.



WRC-TV's new "Magic Lens technique" brings to local *live* TV in Washington the eye-catching effects of expensive filmed commercials. Now you can get network-calibre production values for your live spot commercial—at no extra cost. Whirls, wipes and split screens, and unlimited types of intricate dissolves, make this new effects generator one of the most pronounced advances in local TV. Your trademark, for example, can now become the focal point of a *live* dissolve into your commercial message!

WRC-TV can also be your testing ground for new commercial ideas and forms—without costly pilot films and extra technical expenses. All you have to do is send your script.

The WRC-TV *Commercial Production Service* does the rest.

The "Magic Lens technique" is the latest service developed at WRC-TV, both for advertisers and viewers. Another major contribution will come this Fall with the opening of WRC-TV's new \$4 million color plant. For then, the "Magic Lens technique" will radiate your message in color as well as black-and-white. Find out now how WRC-TV's "Magic Lens technique" can work sales wonders for you in the nation's 9th largest market!

WASHINGTON, D. C.

SOLD BY  SPOT SALES

## WRC-TV·4



## J. WALTER THOMPSON

(Continued from page 32)

media strategist has to have qualitative assistance from special media research projects. We don't work with media research, we live with it."

In defining the responsibilities of the six associate media directors, Dick Jones, a JWT associate media director, emphasized the planning and developing of the strategy.

"We're responsible for supervising the execution of the plans as well," he told SPONSOR. "But it's the budget breakdown, the media approach and the initial close work we do within the account group with the account rep. copy group head as well as work with the client directly, which generally occupies most of our time."

As in the case of other agency departments, Porter, as senior man and head of media is available as a consultant for any of the accounts. But the associates themselves have continuous client contact "and it's on a decision level."

As Porter defines the responsibility of media planning, associate media directors "in approaching a media plan, should consider marketing and copy

factors. Know the prospective consumer and purpose of the campaign in order to match media to product requirements."

Generally associate media directors sit in on the earliest copy strategy meetings, in order to mesh media strategy with it. Later, during the execution of the campaign, the individual media specialists on the buying level have "continuous and plenty of contact within the account group."

"It's almost impossible to keep clear-cut lines of responsibilities with creative people and get full advantage from them all," says Strouse, who with Stanley Resor, Sam Meek and Henry Flower encourages all levels within the 4500-man agency to contribute to each campaign beyond the specific function for which an executive might be responsible.

He is also concerned with gearing and staffing for expansion right now, preparing for the growth of the future before it happens. "We analyzed each agency department to see how we could strengthen it for both present and future clients. In this way we can avoid a later need for raiding talent outside when new accounts come in and thus

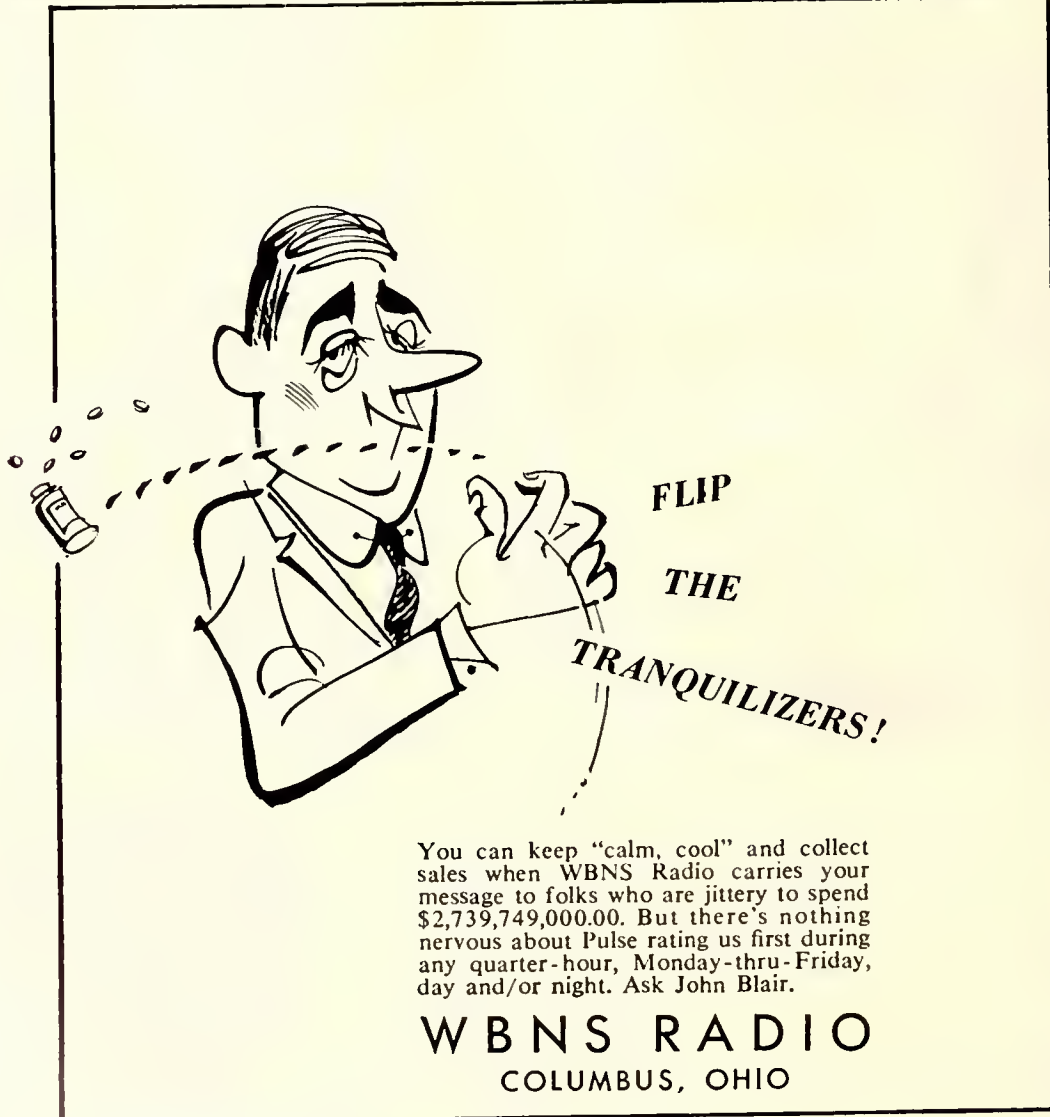
causing higher operational costs under pressure."

"Broadly, tv-radio works the way media does, with its group heads," Jack Devine, administrative head of tv-radio, told SPONSOR. "But the over-all structure is more unified as well. Our domestic offices are closer. Once a week, we have telephone conferences with Chicago, Detroit, Hollywood, and these talks might last an hour or more. At that time, we get a chance to bring each other up to date on new developments."

"That's the advantage of a large agency tv department," says Seymour. "You've got that many more feelers right within your organization to tip you off on things opening up on network or on other important developments."

It also helps the agency render tv service in depth to clients, according to Seymour. One such service, which the agency feels a smaller shop could not afford, is the traveling producer group within the tv department, headed by Norm Varney (See SPONSOR 10 October 1956.) These seven are tv's field men, traveling to local stations to work on live commercials, on local programming sponsored by JWT clients and, incidentally, to scout out new developments on the local level of tv.

Within each city, the JWT department head is fully responsible. Corny Jackson, for example, heads up JWT Hollywood, essentially a tv production office. Jack Mosman heads the Chicago tv department, Don Thorburn in Detroit, servicing the tv-radio requirements of the accounts originating in those offices. Jackson, Mosman and Thorburn are in constant communica-



FLIP  
THE  
TRANQUILIZERS!

You can keep "calm, cool" and collect sales when WBNS Radio carries your message to folks who are jittery to spend \$2,739,749,000.00. But there's nothing nervous about Pulse rating us first during any quarter-hour, Monday-thru-Friday, day and/or night. Ask John Blair.

**WBNS RADIO**  
COLUMBUS, OHIO



"Give him a stiff shot of castor oil, and tune in KRIZ Phoenix—I'm too tired to go into my dance."



tion with the New York office, drawing fully on its facilities to meet requirements which can be handled only by men on the ground in the New York network and talent center.

Within each city the JWT department head is autonomous. For example, Corny Jackson, who heads up JWT, Hollywood, essentially a tv production office, does not report to Dan Seymour. But the two men are in close touch, and if Hollywood requires some service or help that New York can render, Jackson consults Seymour about it.

"The associate media directors from the various cities also get a chance to get together and exchange views on special media studies and discuss account problems," Strouse told sponsor. "They might see each other about once a quarter, whereas the heads of the department tend to be in almost daily telephone touch."

The unification philosophy reaches into other J. Walter Thompson departments as well as into media, tv and research. "We want to fit the structure to individual talents," says Strouse. "For instance, we have some writers who specialize in tv, but mostly copywriters do all media on various accounts. Their group heads have control of writing in all areas of media."

It is likely that the specialization between film and live tv producers will eventually melt away. Thus the agency will have completed the cycle from one of the most specialized and departmentalized agencies some three or four years ago, to one where unification and all-media contribution becomes the theme.

Perhaps more revealing of JWT in operation than a mere analysis of its organization is a glimpse into the broad advertising, media and marketing thinking of the agency's president and top department heads. In many ways, it's their views rather than the organizational structure that influences the way a JWT account is handled and serviced.

Here are some of the thoughts of JWT's top executives on subjects and trends that concern admen today:

► **Marketing**—"You cannot do effective account planning without sound knowledge of all the marketing problems of the client," says Norman Strouse. "Therefore, we expect some field experience and a great deal of marketing background on the part of our account representatives who have the broadest planning responsibility."


"But our general attitude is that we shouldn't have a specialized marketing department as such. It has a tendency to isolate itself a bit from our business and get into areas foreign to advertising."

"Marketing is the client's basic responsibility, not a function of the agency. We can contribute our thinking and account men should know how to do this, with the help of a few specialized marketing men who rotate among account groups."

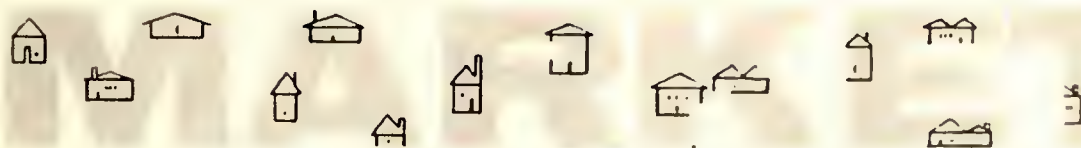
► **Account turnover** "It can happen very easily that an account team goes stale. When this happens in a small agency, the account simply leaves the shop. Here we can change the account within the agency to a totally new

group of men, with a different approach and viewpoint," Strouse told sponsor. "This is true of any large agency, of course, and should mean that there's less client turnover in the biggest agencies. In practice, a client who dominates a small agency might be so close to the principals of that agency that turnover would be unlikely there too."

► **Nighttime radio** "It can be an excellent buy these days, particularly if you're after a non-tv audience, and this does not limit your audience to rural communities or non-tv areas by any means," says Dan Seymour.

► **Feature films** "There are many fine packages and we've bought some for at least one client," says Seymour. "But ratings-week scheduling can make them spotty and unreliable in terms of steady audience pull. The primary service we can render for a national advertiser is providing him a chance at giving his message at the highest sets-in-use time, and that does leave out features as a primary carrier." 

## a great new Joplin



# created for you by KODE-TV

136,547 TV HOMES\* IN THE JOPLIN MARKET

Larger than Duluth, Phoenix, Ft. Wayne

\$776,919,000 Buying Income; 669,800 Total Population

\*NOW 28% HIGHER TOWER HEIGHT THAN 4 STATE CO-EQUALS

\*NOW 25% MORE POWER (100 WATT) MORE THAN ANY OTHER STATION IN THE AREA

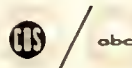
\*NOW COVERS 136,47 TV HOMES IN OPEN MARKET—AN ALL-TIME HIGH

Television Magazine, Oct. 1954, p. 10



Harry D. Burke, V. P. & Genl Mgr.  
Represented by AVERY-KNODEL

You'll have more luck with **KODE-TV-JOPLIN, MO.**



316,000 WATTS Designed Power  
101 miles Northeast of Tulsa • 150 miles South of Kansas City  
203 miles East of Wichita • 250 miles Southwest of St. Louis



A Member of the Friendly Group • KODE, KODE-TV, Joplin • WSTV, WSTV-TV, Steubenville • WPIT Pittsburgh  
• WPAR, Parkersburg • WBOY, WBOY-TV, Clarksburg

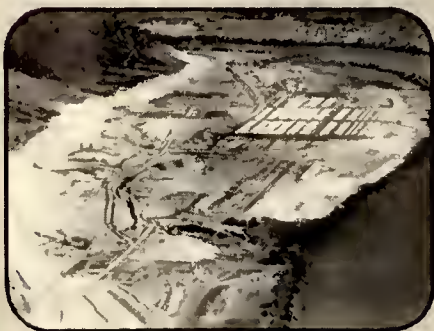
One of Spartanburg's  
Two Great  
Stations



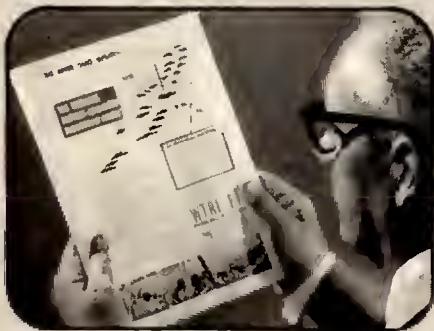


THE  
**WHEELING**  
INDUSTRIAL EXPANSION  
STORY BOARD

Industrial expansion is so rapid in the Wheeling, West Va. area that market data released six months ago is now obsolete.



New industry, such as Olin-Mathieson Chemical's gigantic new aluminum plant covering 1,100 acres, means new people . . . new buying power . . . new sales records for alert advertisers



The best way to reach this busy, prosperous market is through 316,000 watt WTRF-TV—the big station. Ask any Hollingbery man or call Wheeling, Cedar 2-7777.

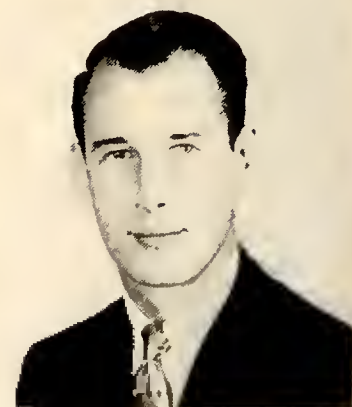
**wtrf tv**

Wheeling 7, West Va.

"a station worth watching"

## Reps at work

**Jerry Glynn**, Midwestern manager of AM Radio Sales, Chicago, says that "spot radio has increased substantially in the Midwest. Different types of advertisers are now using spot radio, and those who are using it are doing it with more enthusiasm. Radio budgets are no longer throwaway budgets, and the medium is now getting sizable sums of money. It's now more common for an advertiser to use 100 announcements per week than to buy six. The new advertisers who have flocked to radio are using it because of business growth; then there are new companies and new products. But new advertisers find it difficult to get the times they want because many companies have been buying 52-week schedules consistently. Nevertheless, they somehow find ways to squeeze in their schedules. Jerry points out that the trend to saturation is based on sound advertising principles. "There's a minimum number of announcements you need to be effective," he says. "One spot per week is a lost cause. Sometimes you need as many as 250 per week in a market on several stations to make a real impression and firmly plant your brand name in the mind of the consumer."



**Max Friedman**, H-R Representatives, New York, says: "What's happening to the agency field? It used to be you would make up availabilities, put together some excellent material and make a real presentation to the buyer—explaining your avails—and discussing your other good information. In fact, you now almost always get a call

for avails with the explanation from the buyer or his assistant that the information was needed 'yesterday'. How can you do a good job for your client or for the agency this way? If the buyer or his assistant has no time to see you—if all you can do is leave your avails and information and run—what good is a salesman? Better send an errand boy, it's cheaper and just as fast. I'm proud of being a salesman—I



want to sell—and I'm sure all my rep friends do too. But can we sell the virtues of our properties if no one's there to listen? I'm not blaming the timebuyers. They are confronted by this same lack of time to do a good job. I'm sure they'd like to spend some time with us. I'm blaming the system that has come into being—too many meetings and other details and not enough time for buying."



# You Can't Sell 'Em If You Don't Reach 'Em and **WJAR-TV** Reaches More Of 'Em in The Providence Market

## SUMMARY DATA\*

CALL LETTERS	TELEVISION HOMES	MONTHLY COVERAGE	WEEKLY COVERAGE
<b>WJAR-TV STATION B</b>	<b>1,186,410 706,140</b>	<b>593,890 448,390</b>	<b>539,130 430,370</b>

\*WJAR-TV Area Per  
NCS No. 2, 1956



1150 KC



Because AVERAGE Klamath Basin farm income is \$12,000 . . . with \$103 million in new construction and industry beginning NOW!

For 34 years, KFJI has exclusively covered 8,000 square miles in six counties and two states. KFJI's 24-hour operation keeps YOUR product OUT IN FRONT!

KFJI is ACTUALLY received in 37,505 RADIO HOMES . . . with \$193,559,000 EFFECTIVE BUYING INCOME . . . RETAIL SALES totaled \$160,711,000 in KFJI's RICH, ISOLATED AREA!

Dominates . . . SOUTHERN NORTHERN OREGON • CALIFORNIA "money markets"

Best Buy  
**KFJI**  
KLAMATH FALLS, OREGON  
Ask the Meeker Co.

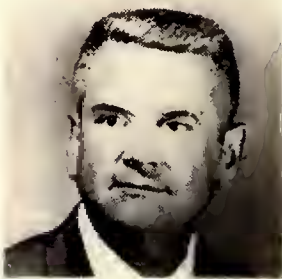
5000 W

## Tv and radio NEWSMAKERS



**Sylvester L. "Pat" Weaver** has been retained by Kaiser Industries Corp. to coordinate all the firm's television advertising activities. Kaiser's tv interests for next season revolve around sponsorship of *Maverick*, ABC TV, Sunday 7:30-8:30 p.m. In his new capacity Weaver will be responsible for publicity and promotion, commercial production and contact between Kaiser, the network, Young & Rubicam and Warner Brothers (who produce the show). The arrangement with Kaiser is an additional activity taken on by the former NBC chairman of the board. Weaver is also in the process of inaugurating his Program Service, production and distribution organization, which kicks off on 26 August. Mort Werner, NBC TV daytime programs v.p., is also joining Kaiser as director of internal tv activities for the firm's various branches.

**Lew Arnold**, general manager of KTLA, Los Angeles, has been elected a vice president and member of the board of directors, according to an announcement made recently by the board of directors of Paramount Television Productions, Inc. Arnold started his career in the broadcasting industry less than five years ago (in October of 1952) as coordinator of television traffic for BBDO. He left the agency the following year to go with the DuMont Broadcasting Co. as business manager. Subsequently he was made director of production and eventually executive assistant to the president of DuMont. While with the network, Arnold also served as an executive of television stations WABD, New York, and WTTG, Washington, D. C. He took over the general manager post at KTLA in October, 1956, succeeding the late Klaus Landsberg.



**Frederick Paxson "Pax" Shaffer** is joining Peters, Griffin, Woodward, Inc. as supervisor of radio new business development in the midwest area. The announcement was made this week by Robert H. Teter, PGW vice president and director of radio. The new unit to be headed by Shaffer will be centered in Chicago. Shaffer comes from L. W. Ramsey Advertising.

Davenport, Ia., where he was a vice president and partner of the agency. He acted as an account group supervisor on several agricultural and industrial accounts. Shaffer joined the Ramsay firm after graduation from the University of Iowa in 1938 and, except for three years in the Navy, served the company successively as copywriter, account executive, and finally vice president-partner-member of the board. He also supervised new business solicitation.





***You Might Tightrope Across Niagara Falls\****

**BUT . . . YOU NEED WJEF RADIO  
FOR BALANCED COVERAGE  
OF GRAND RAPIDS!**

HOOPER RADIO AUDIENCE INDEX  
Metropolitan Grand Rapids, Michigan  
November, 1956 Thru January, 1957

	WJEF	B	C	D	E	Other
7 a.m.-12 noon	27.1	19.2	17.5	15.7	10.7	9.7
12 noon-6 p.m.	25.6	13.8*	23.2	17.2*	9.6	14.7

\* Adjusted to compensate for the fact that Stations B and D sign off at local sunset.

Metropolitan Grand Rapids has over 120,000 radio homes. Latest Hoopers, left, show that more of them listen to WJEF than to any other station.

*WJEF delivers 41.2% more MORNING listeners than the next-best station . . . 10.3% more AFTERNOON listeners!*

Let your Avery-Knodel man give you the cost-per-thousand comparisons.



*The Feltzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD RADIO — PEORIA, ILLINOIS

# WJEF

**CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY**  
Avery-Knodel, Inc., Exclusive National Representatives

*\*In 1859, Emile Blondin crossed Niagara Falls on a tightrope in five minutes.*

# SPONSOR SPEAKS

## Tv/Radio Basics

Along with this issue, SPONSOR subscribers receive our 11th annual Tv/Radio Basics. Packed into its 272 pages are more useful features—more usefully presented—than at any time in our publishing history.

We make this statement with pride and with appreciation: To our staff which worked unstintingly over a six-month period to make this issue possible; and to our readers whose guidance shapes everything we do at SPONSOR.

For example, one of the problems we faced (a problem we all share in today's publishing business) is giving the reader a full opportunity to use the material available in an annual like Tv/Radio Basics. Ray Jones, Y&R spot coordinator, helped bring the problem home to us.

He told us that with the growth of advertising activity—and with the size of Tv/Radio Basics keeping pace—it was becoming harder to readily get at the contents. What could we do, he asked?

We've done something unique. Each issue of the 1957 Basics contains a full set of convenient index tabs (you'll find yours right inside the front cover). Readers can apply these tabs to the introductory pages of each of the nine sections of Basics so that finding each section becomes simple.

The contents of Basics this year include:

*Tv, Radio, Film, and Color Basics*—these facts-and-figures sections are considered so valuable by our readers that they have been sold in reprint form by the tens of thousands. They are all included in their entirety in Tv/Radio Basics—easier to find and keep referring back to than ever before.

*Question-and-answer briefing sections*—these cover tv, radio, film, give you a status report on the industry designed for use right now and over the year to come. Included this year: results of a timebuyers survey showing trends in spot tv and radio.

*Timebuyers of the U. S.*—the most extensive list yet published of timebuyers and their accounts. This will be published in installments, starting with Basics and continuing in regular August issues of SPONSOR.



**THIS WE FIGHT FOR:** Radio, both network and spot, is lagging behind in the publication of figures on client expenditure. With spot television budgets now an open book, radio must move quickly and follow television's lead.

## 10-SECOND SPOTS

**Adjacency:** On a New York City radio station recently, the report of the U. S. Government study on cancer and its possible link to cigarettes was immediately followed by a commercial for Pall Malls.

**Heading:** *N. Y. Herald-Tribune*—

State Set  
To Protect  
Time Buyer

*From whom—Persistent reps or unreasonable clients?*

**The Promoters:** Bandini Fertilizer Co., Los Angeles, who startled radio with its slogan ("Bandini is the word for steer manure"), explained its "use of radio and how sex got into steer manure" at a recent meeting of S. California Broadcasters. To promote the meeting, they tied it to the title of a current movie hit—"The Sweet Smell of Success." *No point-of-sale tie-in this; it's a point-of-odor.*

**Coinage:** With the big tv show trend toward Westerns with both adult and kid appeal, how about this term to describe them: *Togetherness Westerns?*

**Alert:** From a KFMB, San Diego, news release: "KFMB believes it has the only entire family news director in the country tuned to police, fire, sheriff and Coast Guard radio calls 24 hours a day. . . . News Director Merritt Hadley and his wife, Nancy, sleep with a monitor radio tuned in loudly between their twin beds." *Above and beyond the call of duty, we'd say.*

**What's in a name?** Referring to the Ed Sullivan-Steve Allen ratings battle, a recent article in *Time* said—in typical *Timestyle*—"pulse-taking Nielsen. . . ." *Let's not confuse the services!*

**Release:** From KCBS, San Francisco—"KCBS 10 p.m. news will now include reports on weather conditions in many cities of the world. . . . Typical readings will be: Berlin, 81 clear; Copenhagen, 64 partly cloudy; Tokyo, 70 rain; Moscow, military secret." *Hope you'll tell them what it's doing in San Francisco.*

**Re-re-re-runs:** From *N. Y. Times*—"Radio and tv experts from 24 countries converged here yesterday and found much to admire in American broadcasting." *Unlike the American public, they're seeing our summer re-runs from last year for the first time.*



# WSM Talent Explodes into New Field!

Grand Ole Opry Artists  
Long-time Kingpins of Country Music  
Now Have Four Solid Hits  
on Pop Honor Roll!

Tune	Talent	Billboard Honor Roll — June 17
WHITE SPORT COAT .....	MARTY ROBBINS .....	Number 3
BYE, BYE LOVE .....	EVERLY BROTHERS .....	Number 7
FOUR WALLS .....	JIM REEVES .....	Number 8
GONE .....	FERLIN HUSKEY .....	Number 15

LOOK FOR MORE POP HITS FROM THIS ROSTER OF  
GRAND OLE OPRY STARS

## TV, too

During the last six months,  
24 WSM artists have made  
70 Network TV guest  
appearances.

Roy Acuff  
Chet Atkins  
Rod Brasfield  
The Carlises  
June Carter  
Carter Sisters & Mother Maybell  
Johnny Cash  
Wilma Lee & Stoney Cooper  
Cowboy Copas  
T. Tommy Cutrer  
Flatt & Scruggs  
Hawkshaw Hawkins

Eddie Hill  
Stonewall Jackson  
Johnny & Jack  
George Jones  
Jordanares  
La Dell Sisters  
Lonzo & Oscar  
Benny Martin  
Minnie Pearl  
Bill Monroe  
Jimmy Newman  
Odie & Jody

Ray Price  
Jean Shepard  
Hank Snow  
Stringbean  
Ernest Tubb  
Justin Tubb  
T. Texas Tyler  
Porter Wagoner  
Kitty Wells  
Wilburn Brothers  
Del Wood  
Faron Young

## There is a difference ... it's WSM radio

50,000 WATTS, CLEAR CHANNEL, NASHVILLE • BLAIR REPRESENTED • BOB COOPER, GENERAL MANAGER



throughout New England...

...more people  
spend more time...

...watching

wnac  
tv  
Boston

Operated by Yankee Network Division, RKO Teleradio Pictures, Inc.